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ABSTRACT

This official syllabus of Trinidad and Tobago's primary schools gives detailed guidelines on the teaching objectives of each curriculum area and how these can best be realized, as well as descriptions of the subject matter. The curriculum is divided into three levels: Level I (5- to 7-year-olds), Level II (7- to 9-year-olds) and Level III (10+- to 11+-year-olds). Curriculum areas covered are language arts (reading and writing, standard English); mathematics; social studies, including moral and social education; general science; nutrition education; physical education; and creative arts (including creative writing, arts and crafts, and music and drama). Readings are suggested for each area. In addition, an outline of the linguistic structure of Trinidadian is given to make teachers of English aware of problems faced by the children learning English as a second language. (MS)

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MINISTRY OF EDUCATION AND CULTURE

TRINIDAD AND TOBAGO

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
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NEW PRIMARY SCHOOL SYLLABUS

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NEW

PRIMARY

SCHOOL

SYLLABUS

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ERRATA

(1) Pages 125-140 should read 111-135.

(2) Pages 111-124 should read 136-149.

INTRODUCTION

THE CURRICULUM OF THE PRIMARY SCHOOL

The Fifteen Year Plan for Educational Development in Trinidad and Tobago 1968-1983 states:

"The curriculum of the Primary School (5-11) needs to be revised in the light of three major movements or developments:

(1) The changing assumptions and ideas in the educational world in respect of teaching methods and the content of syllabuses including such more obvious developments as the new mathematics.

(2) The basic requirements of orientation towards the needs of Trinidad and Tobago.

(3) The proposed provision of Secondary Education for all, which would alter the practical relationship of the pupil to the Primary School curriculum.

Without wishing to prejudge unduly what these efforts at revision might lead to, there are some needs which we ought to point out at this stage:

(*a*) The new mathematics and the importance of early scientific orientation.

(*b*) The need for more exposure to agriculture.

(*c*) The urgency of a meaningful social studies programme centered around the local scene" (due regard to be paid to world-wide developments).

(*d*) "The possibility of introducing a foreign language in the course especially in the context of our O.A.S. relations." (There is now a definite need to lay a proper foundation for the introduction of Spanish in this regard.)

(*e*) "The need for more programmes of activities and more individual work, observation and experimentation especially in relation to the use of the library and the communications media.

(*f*) The need for a proper physical education programme.

(*g*) The importance of the cultural arts.

(*h*) The urgency of a new language development approach based upon the local cultural scene.

(*i*) The introduction of the metric system".

From the above, it is quite clear that an attempt is being made to make the curriculum more relevant to the needs of our pupils within the ages of 5 and 11. The programme which follows makes a positive attempt to meet the requirements of a first cycle of a general education, which though mindful of the next level which is Junior Secondary Education, is not in any way dominated by the needs of that level.

This sentiment is forcibly put in the Plan which states, inter alia:

> "The curriculum therefore even at Primary level, should show a consciousness of the children who would go on to higher education of the various types, and of the children who would terminate their education at age 15.

The Ministry of Education and Culture realises that there is a shortage of trained staff in the schools. A fully trained staff would be an educationally efficient force, and hence an economical proposition. Concrete efforts are being made to remedy the situation: the expansion of teacher-training facilities and the introduction of In-Service Training Courses for teachers at all levels.

Meaningful curriculum change can be effective only if teachers realise that they are the principal agents of change, and it is on this and other basic assumptions that the Ministry of Education and Culture is hopeful that a change in the primary school system will be realised. Like education itself, curriculum change is a continuous process but such change will be uneven, since for various reasons some schools are better able to facilitate change than others.

In the final analysis, one must face the inescapable fact that the major instrument of change is the teacher, who must understand not only *what* he is doing, but *why* he is doing it as well.

CARLTON GOMES
Minister of Education and Culture

LANGUAGE ARTS

INTRODUCTION

The Language Arts Curriculum presented here recognises the fact that the language spoken by the child when he enters school is, in most cases, structurally different from the English that he is expected to learn in school.

Children learn the language of the community in which they live by imitating the speech of their peers and elders. By the time they are ready to enter the infant department they have acquired considerable control of the language of the community in which they live. They are able to understand most of what is spoken to them and are able to express their needs, desires, observations, wishes &c., in this language. The language of the community is the only means available to them for the purposes of communication and self expression.

It would be absolutely unrealistic for teachers to demand of the newcomer to the school a working knowledge of English. To reject the vernacular in these classrooms is to preclude the possibility of spontaneity of expression and child involvement in the business of the school. To ask for 'correct grammatical speech' from the children is to expect the impossible.

The teacher must accept two fundamental assumptions:

(*a*) That the child on entering school speaks a language that is not English and that the 'mistakes' that he makes in his speech are not the result of a disregard for the 'rules' of English Grammar but rather the result of the interference of his own language patterns on the English he is trying to learn.

(*b*) That the task of the teacher is not to stamp out the use of the child's first language, but to help him to acquire another–Internationally Acceptable English–which is more universally understood and in which the official business of the nation is conducted.

In order to help teachers to understand more fully the nature of the task before them, the next section provides an outline of the grammar of the vernacular.

A BRIEF OUTLINE OF TRINIDADIAN VERNACULAR AND AN INDICATION OF AREAS OF INTERFERENCE IN THE LEARNING OF ENGLISH

1. The Vernacular is the language that we speak on most informal occasions. It is the language that most of the children in our schools speak as a first language. That is, it is the language that they acquire naturally from their homes and community before they come to school and are taught English. It is the language in which they communicate their needs, feelings and ideas to their parents and friends. In fact it is the language that they speak on all occasions except in the classroom. This being the case, it is to be expected that this language will influence the way in which they try to speak or write English.

The first thing that teachers of English need to recognise is that the vernacular is in fact a language with an organised system of rules, (a grammar) and not a mere compilation of broken English Grammar rules. The fact that the vocabulary of the vernacular is recognizably English has obscured the fact that the basic structure is that of French and other Creoles.

The second thing that needs to be appreciated is the nature of the grammar of the vernacular and how it differs from the grammar of English which the children are expected to learn and use in the classroom.

The purpose of this introduction is to present teachers with a brief but sufficient outline of the grammar of the vernacular to enable them to recognise the problems that face children as learners of English and so be better able to help their pupils over the obstacles in their way to a proper command of English.

The Grammar of a language can be divided into three parts:

(*a*) the phonology—the sound system of the language.
(*b*) the morphology—the manner in which words are formed
(*c*) the syntax—the manner in which words are grouped to form phrases and sentences.

The Phonology

At present the manner in which we teach language in our schools places little or no emphasis on phonology. This is unfortunate since language is primarily a spoken, not a written, system of communication. It is through sound, not written symbols, that meaning is conveyed most of the time. It is necessary, therefore, to place the emphasis on the spoken language if effective teaching is to be achieved. A comparison of the phonological systems of both English and Trinidadian Vernacular reveals some of the inherent difficulties which the Trinidadian faces in learning to speak English.

Standard English		*'Educated' Trinidadian English*	*Basic Trinidadian Dialect*
/i:/	beat	/i:/	/i:/
/ɪ/	bit	/ɪ/	/ɪ/
/e/	bait	/e/	/e/
/ɛ/	bet	/ɛ/	/ɛ/
/æ/	bat (S.E. pronunciation)	–	–
/ə:/	Bert	/ə:/	–
/ə/	but	/ə/	/ə/
/a:/	bark	/a:/	/a/
/u/	bull	/u/	/u/
/o:/	bowl	/o/	/o/
/ɔ/	box	/ɔ/	/ɔ/
/ɔ:/	bawl	/ɔ:/	–
/u:/	boot	/u:/	/u:/

2. In the Table, the symbols given with the exception of æ represent the vowels sound in the unaffected speech of the educated Trinidadian on formal occasions.

The sound æ found in the S.E. column does not occur in Trinidadian speech. It is the sound heard in the English rendition of hat, bat, &c. The two Trinidadian columns show the differences between the baseline Trinidadian dialect vowel inventory and that of the educated Trinidadian speaker. There are 10 significantly distinct vowel sounds or phonemes in the basic dialect while there are thirteen in the speech of Educated Trinidadian, the three new ones being /ə:/ /ɔ:/ a:/ which are all part of the S.E. system. It can be said, therefore, that the speech of the educated Trinidadian shows a movement towards S.E.

A comparison of the S.E. and the Educated Trinidadian vowel chart shows that there is one phoneme in S.E. /æ/ which does not occur in Trinidadian. The S.E. vowel system is also distinguished from the Trinidadian in that all the long vowels (those that appear with the /:/ after them) are diphthongs rather than simple phonemes. That is, they are produced by moving the tongue from one position to another during the actual utterance of the sound. Generally the movement of the tongue is forward and upwards in /i:/ and /e:/ backwards and upwards in /u:/ also accompanied by lip rounding, and by moving the tongue to a rather central position in /a:/ /ɵ:/ and /o:/.

This feature of diphthongization is almost completely absent in the speech of the Trinidadian speaker. Those who are interested can consult an English pronouncing dictionary and compare their own pronunciations with those given.

The difference in the number of vowel phonemes in Standard English and the Trinidadian dialect is responsible for a number of vowel substitutions in Trinidadian speech. For example, the absence of /æ/ in Trinidadian results in a total substitution of /a/ for /æ/ in our speech so that

bat (bæt) > (bat)
mat (mæt) > (mat)

The absence of ə: in the basic dialect results in the substitution of /ə/ for /ə:/ as in

bird bə:d > bud (bəd)
turn tə:n > tun (tən)

In addition there are other shifts in the vowel system.

S.E.			T.D.	
but	(bət)	>	bot	(bɔt)
under	(ənda)	>	onda	(ɔnda)
S.E.			T.D.	
pull	(pul)	>	pool	(pu:l) (in some speakers)

In the basic dialect the feature of lengthening is rarely used so that distinctions between /a/ and /a:/ as in hat and heart and /ɔ/ and /ɔ:/ cot and caught are not readily made or perceived.

The consonants of English and Trinidadian are the same except that /θ/ and /ð/ do not appear in Trinidadian. For these /ṫ/ and

/d/ are always substituted. The above comparison enables us to see why the following words are given their peculiar Trinidadian pronunciation.

teeth	(ti:t)	thin	(tin)
them	(dɛm)	whether	(wedə)
up	(ɔp)	under	(ɔndə)
man	(man)	hat	(hat)
bird	(bəd)	sir	(sə)
father	(fada)	sofa	(sofa)

Consonants Clusters

The English phonological system includes a wide range of consonant clusters which do not occur in Trinidadian; the result is that the clusters, particularly the final clusters in words are reduced in the speech of Trinidadians. The following examples illustrate the major cluster reductions in Trinidadian speech.

sound	/sɔŋd/	song	/sɔŋ/
ground	/grɔŋd/	grong	/grɔŋ/
nd		*n*	
grind	/graynd/	grine	/grayn/
find	/faynd/	fine	/fayn/
nts		*ns*	
cents	/sɛnts/	cens	/sɛns/
tents	/tɛnts/	tens	/tɛns/
nt		*n*	
couldn't	/kudnt/	couldn	/kudn/
shouldn't	/šudnt/	shouldn	/šudn/
nd		*n*	
hardened	/ha:dnd/	harden	/ha:dn/
pardoned	/pa:dnd/	pardon	/pa:dn/
pt			
apt	/apt/	ap	/ap/
attempt	/ətɛmpt/	attemp	/atɛmp/

kt		*k*	
connect	/kənɛkt/	conneck	/kɔnɛk/
contact	/kɔntakt/	contack	/kɔntak/
kst		*ks*	
text	/tɛkst/	tex	/tɛks/
st		*s*	
contest	/kɔntest/	contes	/kɔntes/
pianist	/pyanist/	pianis	/pyanis/

It is important for the teacher to know of these cluster reductions as they have a very strong influence on the grammar of English. In many of the situations outlined above final /d/ and /t/ are dropped. One can readily realise that even when the past and present tenses of regular verbs are taught, the children may be unable to indicate these verb inflections in their speech because they find it difficult to make the required sound combinations.

For example:

(*a*) the past tense of walk, "walked" is an example of a final /kt/ (walkt) which is regularly reduced to /k/ so that the form 'walk' will be given in speech even when past tense is intended by the pupil.

(*b*) the past tense 'fined' is an example of final /nd/ (faynd) which is reduced to /n/ so that 'fine' is likely to be produced even when 'fined' is intended.

(*c*) the 3rd person singular present tense of twist (twists) will be reduced to 'twis' as it is one of the group where final sts>s.

It is quite clear that since English inflection often results in final clusters that are not a part of Trinidadian speech, pupils must be taught to recognise and reproduce these speech sounds. More oral work, particularly speech drills, is needed to overcome this obstacle which affects not only the pronunciation but the grammar of the language being learnt.

3. Palatalization

The consonants /k/ and /g/ in Trinidadian are followed by a 'y' glide when they precede /a/ and / əː/. Thus we have /kyat/ for cat /gyəːl/ for girl in Trinidadian. In preparing drills the teacher must be careful to introduce the clusters to be practised in situations which facilitate recognition and pronunciation. Final 'nd' for example, should not be followed by 't' or 'd' as in 'stand down' or 'send to' for this makes it difficult to hear the cluster so as to be able to pronounce it properly in continuous speech.

4. Rhythm

English and Trinidadian speech rhythms are different. In Trinidadian there is a tendency to give every syllable full emphasis. The English, however, place emphasis only on a few stressed syllables. Moreover, the time interval between any two consecutive stresses is roughly the same. The result of this is that the unstressed portions of words and phrases are skimmed over lightly; this results in the frequent use of the S.E. unstressed vowel phoneme /ə/ and the multitude of consonant clusters in English. The pronunciation of multi-syllabic words in English S.E. and Trinidadian vernacular illustrates this difference. For example the word 'decolonization' is pronounced(dikɔlənajzeʃn̩)in R.P. and (dikɔlɔnajzeʃən) in Trinidadian.

Check the following as a review exercise:

(*a*) How do Trinidadians pronounce the following words?

junk, golf, paunch, cards, third, sixth, whether, mother, shrimps, shrink, sound, ask, mustn't, priest, artist, tongue, uncle. Can you account for these deviations from standard English?

(*b*) Can the following be distinguished in the speech of Trinidadian children? Is there a distinction in English?

tongue, town; sound, song; close, clothes; nose, knows; goal, gold; cut, cot; bitter, beat her; pear, peer; here, hair; father, farther; boat, both; froth, fraught; aspect, a speck; pact, pack; unto, onto.

Morphology: *Inflection*

English nouns, pronouns, verbs and adjectives are all inflected.

Noun Inflection

Nouns are inflected to form plurals and possessives. The regular forms of inflectional suffixes are – s (plural), 's possessive singular added to the singular noun and 's (possessive plural) added to the plural noun if it does not end in s. e.g. boy (sing) boys (plural) boy's (poss. sing.) boys' (poss. plural).

It is to be noted that there is no difference in the sound of the plural and the possessive singular forms of the word–the 's is merely a graphic device for distinguishing the possessive from the plural functions of the noun.

The irregular inflections include the use of alternative plural suffixes, – en and – ren of the 'ox' and 'child' respectively and the use of internal vocalic charge, in a number of nouns, e.g. tooth – teeth, man – men. There is also a small number of nouns that show no change in the plural form e.g. sheep, deer &c.

Comparison of Noun Inflections in English and Trinidadian.

English	*Trinidadian*
Sing. The boy	The boy
Poss. Sing. The boy's book	The boy book
Plural – Two boys	Two boy
Poss. Plural – The boys' school	The boy school

Trinidadian nouns show no inflection for plural or possessive. Plurality is indicated by the use of a numeral or other semantically plural marker or by the use of 'an dem' or 'an ting' following the noun.

		ENGLISH				**TRINIDADIAN**		
		Subject	**Object**	**Possessive**		**Subject**	**Object**	**Possessive**
Sing.	**1.**	**I**	**me**	**my, mine**	**1.**	**I/me**	**mih**	**mih/my own mines**
	2.	**you**	**you**	**your, yours**	**2.**	**yuh**	**yuh**	**yuh/your own**
	3.	**he**	**him**	**his**	**3.**	**he**	**he**	**he/he own**
		she	**her**	**her, hers**		**she**	**she**	**she (own)**
		it	**it**	**its**		**it**	**it**	**he (own)**
Pl.	**1.**	**we**	**us**	**our, ours**	**1.**	**we**	**we**	**we (own)**
	2.	**you**	**you**	**your, yours**	**2.**	**you,**	**you**	**yuh (own)** **them (own)**
	3.	**they**	**them**	**their, theirs**	**3.**	**them/ they**	**them**	**them (own)** **they (own)**

THE VERB

ENGLISH	TRINIDADIAN
Present Habitual	Present Continuous
I walk you walk we walk they walk he } walks she it	I you he, she, it } does walk we you they
I am walking he/she/it is walking we are walking you are walking they are walking	I walking you walking he walking she walking it walking we walking you walking they walking
FUTURE	
I shall walk we shall walk you will walk he will walk it will walk they will walk	I go walk you go walk he go walk she go walk it go walk we go walk you go walk they go walk
MODALS	
He can He will he would (past tense)	He could he would he woulda

Adjectives

Adjectives in English are inflected for comparative and superlative by adding –er and –est to the stem. The same rule applies in Trinidadian. However, more and most are frequently used with adjectives that would normally be inflected in English, "more loud" ' most pretty" and occasionally the comparatives and superlatives are doubly marked in Trinidadian e.g. ' more better" and "most ugliest". Many English adjectives form adverbs by taking a suffix, usually –ly. No derivational pattern of this kind occurs in Trinidadian. The adjectives appear in adverbial position without any modification.

> "The girl could sing good".
> "He do the sum quick quick".

Syntax

Trinidadian Creole differs from English in its syntax as well as in its phonology and morphology. The following table shows the differences and similarities between the basic sentence patterns of English and their equivalents in Trinidadian.

	English	*Trinidadian*
1.	*N + be + Adj.* Food is good	*N + Adj.* Food good
2.	*N + be + uninflected word (usually adverb)* The girl is here	*N + uninflected word* The girl here
3.	*N1 + be + N1* My brother is a doctor	*N1 + be + N1* My brother is a doctor
4.	*N + Verb (intran.)* Girls giggle.	*N + V (intran)* Girls does giggle
5.	*N1 + V (trans) + N2* The girl bought a dress	*N1 + V (Trans) + N2* The girl buy a dress
6.	*N1 + V (Trans) + N2 + N3* The mother bought the girl a dress	*N1 + V (Trans) N3 + Prep. + N2* The mother buy a dress for the girl
7.	*N1 + V (Trans) + N2 + N2* The class chose Harry Captain	*N1 + V (Trans) + N2 + N2* The class choose Harry Captain
8.	*N + V + Complement* My brother became a doctor	*N + V + Complement* My brother come a doctor

Predication

The comparison above shows, among other things, that in *N + Adj.* and *N + Adv.* constructions there is no copula in Trinidadian in the present tense. The past tense, however, does contain the copula ‘was’ e.g. “the food was good” and “the girl was here”. This feature (omission of copula) makes it necessary to consider the normal verb function or predication rather differently from that of English. Whereas in English the verb is obligatory in all sentences, in Trinidadian it is not. The function of predication is performed by a number of other parts of speech e.g.:

(*a*) by an adjective: The girl pretty
adverb: The man day (there)
by a noun: The boy coward
phrase: The man in the garden

Aspect

In the description of the verb inflection in the morphology section, it was stated that the past tense was the uninflected form and that the other tenses were present continuous (–ing) and present habitual (does + V). This, however is not completely accurate as this description is true only for action verbs (like run, fight, talk, &c.) which describe an event. But for state verbs the situation is different. “I know”, “I have”, “I love”, indicate present, not past, tense.

It seems more accurate, therefore, to describe the verb inflection in Trinidadian vernacular as one that indicates complete or incomplete aspect. “I run’, ‘he walk”, “he fight” all indicate completed events and since the nature of the verb is one of action it also indicates past tense.

“I know”, “I love”, “I have” also indicate completed aspect. “I know” means that I have attained a certain degree of knowledge about something. Similarly “I have” means I have come into possession of something. However, since the nature of the verb is one of state, the tense indicated is present.

In the case of the state verbs past tense is indicated by the use of “did” or “had” as an auxiliary “I did love she”, “I did know the answer last week”.

The same rules apply to all state and action predications in Trinidadian whether they are verbs, adjectives or other.

Interrogative

(i) Yes/No Questions

In English, there are two methods of indicating interrogation; (*a*) by change in intonation and (*b*) by subject/verb inversions. In Trinidadian, change in intonation is the only method used.

(ii) Wh — — — Questions

In English the Interrogatives who, which, when, where, how, precede the question form of the sentence. In Trinidadian the interrogatives precede the regular form of the sentence.

(iii) Interrogative Tags

In English the statement form of a sentence can be followed by the appropriate form of the verb "do" or "have" + a pronoun to form a question which anticipates confirmation of the statement. In Trinidadian the particle "ent" fulfils this function by either preceding or following the statement.

e.g. ENGLISH	TRINIDADIAN
1. Do you walk to school?	You does walk to school?
Where do you live?	Where you does live?
How does he make out?	How he does make out?
You like mangoes, don't you?	You like mango, ent? Ent yuh like mango?

Negative

In Trinidadian the negative particles "doh" and "e(n)" are substituted for the English "not" in the indicative.

He doh like to go to school.
She en have no book.

In the negative imperative, the particle, "doh" is used before the imperative form of the sentence. An alternative is the use of not + the inf. of the verb:

Doh do that!
Not to do that!

Imperatives

Trinidadian imperatives are the same as the English forms except for the negative described above.

Passive

The English Passive form, N + Verb (pass) + by + N (The boy was bitten by the dog) is never used in Trinidadian. The active description of the events of this kind is always preferred. However, a form of stative passive does exist but it is not formally distinguished from the active voice. It is only word meaning that makes correct interpretation possible. Examples of this are:

The glass break.
The food cook.
The wire bend.

However, when the meaning of the statement would otherwise be ambiguous, the auxiliary "get" is used.

e.g. John get beat.

It Have

The English pattern, there is/are + noun phrase is replaced by the invariant, "it have" in Trinidadian.

"It have two men in the bus".

Emphasis

Emphasis in Trinidadian is indicated by the use of "is" followed by the stressed word immediately before the sentence.

Is dead he dead.
Is sleep he sleeping.
Is the man new car he mash up.
Is mash up he mash up the man new car.

Another form of emphasis is the use of the particle, "oui" or 'nuh" after the sentence.

He mash up the car, oui. I en going home now, nuh.
Oui is often anglicized and occurs as "yes".
"I going home now, yes".

Locatives and Temporals

The locatives–temporals of Trinidadian differ from Standard English largely in the absence of preposition.

Location–He going theatre	He's going to the cinema.
Temporal–He have a fete to go to Sunday	He has to go to a fete on Sunday. Sunday.

Locatives and Temporals often occur in nominal positions.

Here have a nice breeze	There is a nice breeze here.
In the fridge have butter	There is butter in the refrigerator.
Yesterday had rain	It rained yesterday.

Trinidadian English Sentence Patterns

Pre-sentence	*Subject Nominal*	*Predicator*	*Object*	*Modifiers Temporal manner*	*Post sentence*
Ent.	Noun	Verb	Noun	Adj.	Ent.
Is + Noun	Noun Phrase	V + ing	N P		
Adj.	Pronoun	does + V	Pronoun	Adv. (time)	oui
Adv.	Temporal	go – V		Adv. (place)	nuh
	Locative	Adj. (phrase)			
		Adv. (phrase)			
		Noun			

The result of these two different grammatical systems at work in two languages (English and Trinidadian Vernacular which share the same vocabulary essentially is that the learner is constantly unsure of himself when he is called upon to use the foreign language (English) unless the particular forms required have been properly taught and sufficiently practised. The ability to use language properly and fluently is a habit and like all habits can only be acquired by constant practice.

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1. ***An investigation into the problems of learning and teaching English in Trinidad and Tobago*–An ongoing research project of the School of Education, U.W.I. conducted by Dr. L. D. Carrington, C. B. Borely and H. E. Knight.**
2. ***System of Predication in Trinidadian Vernacular*–D. V. Solomon (unpublished M. A. Thesis).**
3. ***Derivations from Standard English in the speech of Primary School children in St. Lucia and Dominica*, L. D. Carrington.**
(IRAL Vol. VII/4 1969).

THE AIMS OF THE LANGUAGE ARTS PROGRAMME

In countries where English is the mother tongue of the majority of the population, the aim of the Language Arts Programme is usually to develop a facility on the part of the pupils in the use of the mother tongue so as to be able to communicate both orally and in writing their thoughts and impressions of the world around them, as well as to understand the views of others when expressed by others.

In such situations, the teacher can take for granted a certain basic competence in the pupils' use of the language being studied and the programme is geared to extending this competence. Moreover, by the very act of developing the children's ability to use their mother tongue the Language Arts Programme provides an outlet for the children to express themselves and develop their young personalities.

The Language Arts Programme for Trinidad and Tobago, because of our linguistic situation as described in the previous section, must have a rather different emphasis. The need to teach the English Language is still fundamental but the assumptions made by text books and English courses designed for native English speakers cannot be accepted in our situation.

The aim of the Language Arts Programme must be—

(*a*) to teach a new language that is internationally acceptable for communication between ourselves and the outside world so as to enable the children to understand and use both in speech and writing, the basic forms and structures of the English Language to describe the world of matter, feelings and ideas of which they are a part;

(*b*) to give the pupils the opportunity to express themselves creatively in language—at first, in the only language at their disposal and later by degrees in gradually more acceptable forms of English.

(*c*) to provide the child with an enrichment of literary experiences by introducing him to works of high literary value.

These aims call for a clear idea on the part of the teacher of what parts of the Language Arts Programme contribute to the achievement of each of these aims.

The Syllabus presented here is geared to the gradual achievement of these aims.

THE RATIONALE FOR INNOVATIONS IN THIS PROGRAMME

The methods suggested in this programme for developing the child's language ability may require an adjustment of attitude on the part of the teacher.

There are certain basic ideas to be considered before this syllabus can be used effectively. First, all depends on the principle that the welfare of the child supercedes every other consideration. All teaching must be "child-centred"—that is, regulated by the child's interests and his stage of development and capabilities. At no time must this syllabus be regarded as a list of facts to be covered by a certain deadline.

In keeping with this child-centred approach is the idea of integration. For the child, living is an integral experience. Each step taken in learning must be linked to the preceding one. The teacher must organise the learning activities of the child with a degree of cohesion. Training in separate skills and subjects within the Language Arts programme should be unified as far as possible around single activities and projects. Benefits will result both for child and teacher. Interest in the project motivates the child to learn the separate skills involved and his work appears more purposeful. Integration of reading and writing, comprehension, vocabulary with subject matter in the general programme, such as Social Studies, Science, Number work, makes learning easier for the child as each activity reinforces the other. The teacher has less of a discipline problem and she achieves greater economy in preparation of aids as well as in use of her time allotment.

Principals will need to adjust the timetable to allow longer unbroken periods of time to language arts so that the teacher would be able to proceed with projects and activities unhindered by strict subject-divisions or a fractured language arts time allowance.

Another important factor influencing the teaching of Language Arts in the West Indies is our language situation. Many of the difficulties faced by the language teacher can be traced to problems caused by the great difference between the Language of the textbooks and the local dialect. Where teaching methods and subject matter are not adapted to this fact, there is danger not only that the child will fail to absorb the second language, but that in the struggle most of his spontaneity and creativity will be destroyed.

Foreign language techniques must be adapted to suit our dialect-speaking pupils. Our children have formerly been taught largely through writing. In this programme, oral work predominates. Pattern drills in language structure replace formal grammar about language and emphasis moves from written exercises to oral practice. Oral work is the teacher's most efficient means of making the structures of the received language a habit of the child. Until the structure taught can be reproduced by the learner on demand in a particular situation they cannot be considered to be fully mastered. This means that apart from drill exercises in a controlled situation in class, the learners must be given the opportunity to use their newly learnt structures in increasingly less controlled situations until they can be used creatively and automatically by the pupils.

Oral Communication

The child in the class needs to be given ample opportunity to express his ideas and feelings and to ask questions and discuss the various subjects on the school programme. He must be encouraged to speak. This means that his language, whatever it is, must be accepted by the teacher so as not to inhibit him in his efforts at self-expression. At the same time, it is the aim of the Language Arts Syllabus to provide the child with the skills required to express himself in English. The programme must therefore include opportunity for free expression as well as regular periods for teaching the structures of English.

The child needs to learn to understand spoken English. This means that the language that the teacher uses must be adjusted to the level of comprehension of the class and so controlled as to expand their range of understanding both in vocabulary and in complexity of structure.

The oral communication programme must therefore include:

(*a*) free conversation/open discussion (for the development of self expression);
(*b*) oral reading;
(*c*) story telling;
(*d*) learning of structures;
(*e*) controlled conversation (to give opportunity for practising structures already taught).

The aim of the Language Studies Programme at Level I is to develop in the children the basic skills of communication: listening and speaking. To a lesser degree it is concerned with the fundamentals of learning to read and the mechanics of handwriting. It is necessary to recognise the area of greater stress. For too long have we been placing the emphasis on the teaching of reading and writing almost to the exclusion of listening and speaking.

Listening:

The purpose of this part of the programme is to enable the child to develop the power of attentive listening, to accustom him to the sounds and rhythms of spoken English, to teach him to understand the language spoken by the teacher, to help him to respond intelligently to the spoken word.

The teacher must always be aware that the primary aim of the Language Arts is to teach English and that this, in varying degrees both in his class and from school to school, is very much a second language. He must try to maintain a consistent standard of good English in speaking to his class but this must be related to the ability of the class.

The teacher must make himself understood and if the use of English at all times is an obstacle to communication, then he must use the language that his class understands, that is, he must limit his language to those structures and vocabulary items that are within the passive control of his class. But he must have as his objective the development of the listening skills of the class to the point where maximum comprehension of English as spoken by the teacher is attained.

Class instructions will always be given in English and repeated in the vernacular if necessary. But as soon as the instruction is understood, it can, from then onwards, be stated in English. The same principle obtains for story-telling and other class activities. Stories are told in good simple English. Words, phrases and even sentences can be explained as the need arises but once comprehension has been achieved the teacher must return to English. It is only in this way that the child will learn to associate the English patterns of speech with the reality around him.

Speaking

In our peculiar linguistic situation, this aspect of the school programme must be given two quite distinct kinds of treatment. The first aim is to encourage the child to express his own feelings, observations, and experiences in a spontaneous manner. The second is to help him to express the above English.

The child in the infant department must be made to feel that his own experiences and feelings are worthwhile relating. The teacher must do his best to encourage children to share their experiences with others.

In order that a sound programme of English teaching be set up the teacher must ensure that two fundamental pre-requisites are established. First, the children must be made aware of themselves and their surroundings and be assured that these things are important enough to speak about in class. Once this has been established the teacher will be able to stimulate more detailed examination and observation of the environment and demand greater detailed description of it.

The second pre-requisite is that the teacher must accept the home language of the child as the only means of communication at his disposal. It is only when spontaneity has been achieved that the teaching of English structures should begin. To insist on English standards before that is to inhibit the class to the extent of preventing discussion altogether.

Teaching the sound of English

The summary of the features of the Trinidadian vernacular indicates the areas in which the phonology or sound systems of English and Trinidadian differ. While it is not the aim of this syllabus to attempt to teach Received Pronunciation to Trinidadians, it is nevertheless necessary to insist on the type of pronunciation that makes for easy communication with other speakers of the English Language. What is necessary, therefore, is that the correct phonemic distinctions be made so that even where the Trinidadian speech sounds are not identical with those of English, they bear a constant relationship to the English phonemes. This is particularly necessary in the case of the vowel sounds where one English phoneme is sometimes rendered by two or three different sounds by Trinidadian speakers, e.g.

firm	/ fə:m /	>	/fom/ (foam)
bird	/ bə:d /	>	/bəd/ (bud)
girl	/ gə:l /	>	/gyəl/ or (gyə:l)
sir	/ sə: /	>	/sa/ or /sə /

The consonants 'g' and 'k' which are followed by a 'y' glide in Trinidadian need to be given special attention.

Final cluster sounds especially those ending in d, t, z, s, since they often indicate grammatical functions, e.g. past tense and subject-verb agreement need to be carefully taught from the start.

In all this the teacher must recognize that progress will be very slow. Some of these features of speech persist even into old age and are recognized as identifying characteristics of the Trinidadian speaker. Nevertheless the work must be attempted conscientiously from the start if any progress is to be made.

By listening carefully to the speech of the pupils in his class the teacher will soon recognise the areas that need to be concentrated on and devise a programme of work to improve their speech.

Speech Training

The aims of Speech Training in the Language Arts Programme are concerned with the mechanics of speech and the correct use of the speech organs, as well as the aesthetics of speech which includes the use of the voice as the instrument of oral communication.

These aims are designed to help the child:–

(*a*) to establish good habits of breathing for speech.
(*b*) to recognise the sounds of internationally accepted English by careful listening habits.
(*c*) to articulate with accuracy the vowel and consonant sounds of internationally accepted English.
(*d*) to use the accepted pronunciation of words and the modifications necessary in connected speech.
(*e*) to understand how to use intonation, pausing, emphasis, rhythm to assist and vary meaning.
(*f*) to develop the skill of informal conversation.

Level I

Sound Games, verses, reading, poetry and dramatic activities.
Listening Games.
Breathing exercises for good posture and vowel formation.
Consonant drills.

Level II

Continuation or repetition of work in Level I.
Differentiation between similar vowels sounds and consonant

drills based on common errors.

Jingles and tongue-twisters to give practice in connected speech.

Dramatic situations involving the use of internationally accepted English.

Voice modulation and its influence on meaning.

Level III

Continuation of work in Level II–Revision of weak points in both levels.

Pronunciation of difficult words.

One-minute speeches, forums, meetings.

Dramatic situations concentrating on dialogue in internationally accepted English

Source material can readily be obtained from other sections of the Language Arts programme or from other subject areas, for example, Social Studies, Mathematics, General Science.

The teaching of English Structures

The most important features of this part of the teaching programme are:

(1) to present the child with a good enough example of a model of the structure to be learnt,

(2) to give the class the opportunity to use the newly learnt structure as often as possible, and

(3) to teach a small amount at a time giving the class ample opportunity to learn and practise what has been taught. The structures that need to be taught are known to all teachers and are listed below for convenience. The order in which these structures should be taught is quite flexible. What is important is that they be taught, not by giving rules but by giving the class and the individuals in the class the opportunity to practise the new structures and that once taught, their correct usage must be insisted upon in the classroom. The teacher ought not to correct grammatical 'faults' that have not been taught in class.

STRUCTURES TO BE TAUGHT

Level I

This/That/It/he/she	is	Noun (phrase) Adjective (phrase) Locative
These/those/they	are	
You/we/	are	
I	am	

Interrogative and Negative forms of the above.

Past Tense (was, were) forms of the above.

The present continuous tense using the contracted form for speech.

I'm	V-ing
You're	,,
he's	,,
she's	,,
it's	,,
we're	,,
They're	,,

The interrogative and negative forms of the above.

The personal pronouns in the objective and possessive forms.
Subject/Verb agreement in the present tense.
The -ed past tense forms of weak verbs.
The possessive forms of the nouns.
Use of Have/has

Level II

Revision of Level I.
Prepositions in locative and temporal phrases.
There is/are . . .
Use of some, any,
The present progressive tense in the following sentence patterns:

S + V + DO
S + V + (Adv.)
S + V + IO + DO

Use of Mass Nouns.

Complex Sentences

Main clauses	+ Adv. Clause	(Time and Reason)
Main clause	+ Adj. Clause	(Incl. Relative)

Sentence Pattern

S + V + DO + to + N

with verbs like give, show, bring

Request forms: Will you please)
Please don't) ask + N = (not) + inf.

Use of too, enough, yet, still, already, the reflexive pronoun.
The past progressive tense;
Adverbial phrases of duration, frequency.
Comparative and superlative of Adjectives.

Level III

Tense I and II

Use of can, could, shall, should, will, would.

"If" Clauses unless; in case (of); whether.

Use of must, have to; needn't, need to, ought to, should.

Use of conjunctions when, before, after, because, so, while, as, although, but, since, until.

The Passive Voice.
Noun, Participles, Gerunds

Either . . . (or); neither . . . (nor)

The emphatic pronouns.

The Perfect tense.
The Pluperfect tense.

Reading

The child invariably enters school with an intense desire to learn to read. It is up to the teacher to keep this desire alive throughout the child's school life. To do so with any measure of success, it is advisable that as soon as the child acquires the art of word recognition, he should be given opportunity to apply it in meaningful situations. Reading forms a part of every subject taught at school, so there should be no scarcity of opportunity for practice.

Pre-Reading Activities

There are certain educational principles which cannot be ignored when teaching a child to read. First, the child should show a reading readiness. Secondly, the teaching programme should be geared so to enable the child to discover the key to decode the written symbols into the sounds they represent, i.e. it should contain a sound phonic component. Thirdly, the child should be given sufficient practice so that recognition of common words and phrases becomes automatic. Fourthly, the material which he is required to read must not only interest him but also, should be suited to his age, ability and attainment. Reading should be preceded by experiences, actual or make-believe, and adequate oral practice.

If the transition from actual experience and conversation to comprehension of the printed word is to be satisfactory, a lot of preliminary work must be done in the classroom, through art, writing of captions, labelling of furniture and blackboard work.

Level I.

The reading scheme for this level should be culturally relevant and should combine the 'phonic', 'whole word' and 'sentence' approaches to reading. This would ensure that the child derives the pleasure of reading success and learns the phonic skills necessary to attempt the material.

Basic class readers should relate as closely as possible to the child's surroundings and to his natural interests; they should be graded in difficulty; very colourful, with sentences well spaced; and printed in a bold clear type. They should be suited to his age and reading ability, but so structured as to challenge him to greater effort. Controlled vocabulary and patterns of language structure would give him maximum practice in new forms without undue boredom. Supplementary reading material is essential if the child is to learn to read and not say from memory, what he is supposed to read. It extends his reading experience by placing familiar words learned previously, in an entirely new context.

In level I supplementary reading material should include stories using familiar words found in the basic reader, workbooks, related to the basic text, word-building cards, look-and-say cards, word puzzles, loose cut-out letters to match with pictures, word and picture matching sets, reading leaflets, reading games and supplementary readers from other reading series of comparable difficulty.

The materials would increase in number and degree of difficulty at each progressive stage of the child's reading ability. Slower learners need more opportunity for practice.

Level II

The child, at Level II should have acquired the basic phonic skills that would enable him to read any material suited to his age and attainment with fluency. He should now strive to improve his skill through regular practice in both oral and silent reading. A well directed programme at this stage should encourage the habits of independent inquiry and foster a love for reading.

The teacher should provide a library, not only the expensive all-purpose school library, but smaller classroom collections which he changes from time to time as the need arises. The Library should provide enough resource material for information connected with other subjects on his time table, and should also introduce him to the finest of children's literature. It could include simple facts of life around him, stories of adventure; stories of nature, fairy tales, children's novels, myths and legends, both in poetry and prose.

The Backward Readers:

Diagnostic tests should be administered to identify areas of weakness and the findings should be used as a guide for a systematic course of remedial reading exercises. The S.R.A. reading scheme or any other scientifically graded reading material could be very helpful.

Level III

The Reading Scheme for Level III should provide the child with opportunities for practice in oral and silent reading to increase his ability to comprehend quickly, to increase his knowledge and to cultivate a love for good literature.

No single text book could achieve such an aim. Children should be encouraged to read widely and the class libraries should contain texts and other reading matter to stimulate the interest of the child. Source material for special class projects in Social Studies, and Science, provides useful reading.

Special assignments such as book reviews, discussion on books, library quizzes, library research projects, would stimulate the desire to read.

Written Composition

As soon as the child has acquired a fair degree of skill in the basic art of writing, opportunities should be provided to give him frequent practice to develop the quick co-ordination of the mind and the hand in his work.

Level I

At this level, the child might trace over the teacher's writing. Later, as he becomes more competent, he would attempt to copy from his charts, reading books and blackboard work on his own. It is the teacher's duty to see that the copying stage does not last too long, for self-reliance should be the ultimate goal.

Topics should be meaningful and relate to the child's daily life, his interests, stories read or told, chats about events at home or at school, the nature table, the toy, a walk.

The early attempts to express himself in writing would be perhaps a word painfully written near to his drawing. Friendly encouragement, and sincere commendation could inspire confidence and greater effort.

Level II

The main objectives at this stage could be to develop the child's ability to express himself coherently and concisely and to awaken his sense of the value of written words and phrases as an instrument of thought. It could also lay the foundation for discrimination in their use.

The underlying principle in the programme is to give each child an incentive to improve his writing rather than to assist on a definite level of achievement. Emphasis in teaching, should be: experience before expression; substance before form; practical writing as well as creative writing: concise expression, accurate spelling aided by the use of the dictionary.

Freedom in expression should be given preference over correctness of language but the common faults must be noted and corrected during the Speech Training or the Language Structure period. Towards the end of the course, the child could be given formal corrective exercises.

The programme should include listening to stories or poems read, and written reproduction, their own reading then reporting about it in writing, reports of observations on field trips, choosing topics from Social Studies, activities in the home and the community, explanations about how things work, letters to friends and relatives.

It is to be expected that the type of written work produced would vary with the age, ability and language experience.

Level III

Children at Level III are more critical of their own efforts and could be helped if topics are discussed beforehand and the ideas arranged in some sort of order. At this level the teacher should look for ideas, but she should pay more attention to the presentation of these ideas, than in earlier levels.

Written work therefore becomes more formal and as the child comes to realise that two distinct sets of conventions govern writing and talking, he would grow to appreciate the need for precision in written work.

The purpose of each lesson should be clearly defined so that the child could understand the need for such exercises, and co-operate in learning. These would include short letters, notes, information about special occasions at school, or in the village, exercises in geography, history, nature hikes, plans to produce a class play or concert.

All such exercises provide material for training in the various forms of presentation. Apart from these however, contributions to a class newspaper, the school bulletin &c., could provide an incentive for writing and could demand a high standard of accuracy.

The School Library

A well-equipped library should offer a wide range of reading material suited to the age and the interests of the primary school child. It would have a reference section with encyclopedias, dictionaries, newspapers, journals, magazines, leaflets and a lending section, with anthologies of W.I. and other literature, plays, school boys' adventure stories, school girls' annuals, junior novels, biographies, books on history, geography and travel; pictorials, books of verse—both traditional or modern.

Handwriting

1. Writing should be conceived as a unit in the whole art of communication, that is, both as an art as well as a social requirement.

The teacher being aware of this aim, must guard against the danger of psychological failure. He should grade his programme carefully so as to ensure regular progress and to reduce the possibility of frustrating the child's effort.

2. Since handwriting is an expression of the child's personality, the teacher should encourage the child's efforts by commendation of legibility and style.

3. He should be on the lookout for physical handicaps like poor health, weak vision and faulty posture which may retard progress and should take positive steps to assist the child in obtaining medical help.

Difficulties caused by unfortunate classroom conditions should also be taken into account.

Level I

The emphasis is on the use of patterns and designs calculated to exercise the arm and the hand, until the child acquires a degree of muscular control. All exercises should be done with large paint brushes, on large sheets of sugar paper or newspaper. Later, opportunities should be provided for tracing letters and figures beginning with big writing and gradually reducing in size.

Scribbling introduces the child to the idea of rhythm in handwriting.

As soon as the basic letter forms are acquired the child should be introduced to the cursive movement, so that letters flow one into the other in an easy and natural manner. Entries and exits are given. Handwriting, however, must not be considered as consisting of the total joining of letters. It should be a compromise.

Some letters which do not join readily are b, g, j, p, q, s, v, y, z. At this stage the main concern is with the introduction of finished letter forms, which will continue to be written unjoined. As the child practises his writing he might automatically join some letters diagonally. This should not be discouraged.

Level II

Writing at this stage might be considered as a free expression of an individual's personality, and rules need not be followed slavishly, when once the art of ligature is learnt. Care must be taken when preparing the handwriting scheme to ensure that only ligatures which produce a fine rhythm are introduced.

The teacher might follow any handwriting scheme which has a potential for speed and legibility.

Formal instructions in the mechanics would be reduced to the minimum and might only be used to develop rhythm, fluency, speed or legibility. Most of the writing exercise at this stage are corrective.

Personal Expression

One of the fundamental tasks of the Language Arts teacher is to provide the pupil with an opportunity to express his personal experiences and to help him to increase his capacity to express himself. The structures, vocabulary and skills learnt in other lessons only become part of his language, when he uses them in the context of his real experience. All the activities of the language programme are directed at the development of the pupil's own verbal expression, and his comprehension of the verbal expression of others. For this reason the child must be provided with regular opportunities for free conversation and free writing about his own personal experience.

The child, in learning language, must be given occasion to speak and to write freely about his own personal experience. The teacher may provide a stimulus i.e. a trip, a story, an object, a project; but the teacher does not overtly direct or control either the free conversation or the creative writing of the child.

It is impossible to provide any list of topics for personal expression. Suggestions can be made, but subject-matter will differ from group to group and from child to child.

Oral work will naturally predominate in this part of the programme. Speech is inherently more spontaneous than writing, and comes to the child more easily for obvious reasons. Free conversations should form a regular part of the programme.

Written work must be closely connected to these informal chats so that the child comes to regard his written words as a record of his speech.

The chance to speak freely in this type of class is particularly useful to children for whom the school represents one of the few opportunities for extended conversation. For these children particularly, classroom conversation performs an important function in the development of personality in addition to the more obvious ones of shaping fluency and creativity.

It is important that these considerations be placed above "correctness." Written work should be sparingly corrected, if at all. In conversation, the pupil should be free to use dialect wherever the acceptable English equivalents have not yet been taught. The vernacular is to be accepted until the 'new' speech patterns have been well learnt.

The attitude of the teacher must be guided at each age level by consideration for the stage of development of the child. The imaginative development of children follows definite stages.

Level I

The child needs to visualise. His experience is limited in scope and the teacher is responsible for widening his perception. The younger the child, the greater the need for words to be rooted in first hand sensory experience. The teacher must provide activities and objects that act as stimuli for talk.

The child needs to learn to appreciate the relation of work to thought. Most of his expression will be oral. He may however, be encouraged to record in drawing his experience i.e. day to day activities, experiences of home life. These drawings may be labelled by the teacher and later captioned with a sentence. These sentences will gradually develop into full paragraphs.

The teacher is responsible for giving the young child a sense of security and belief in his own worth, that will make him willing to speak freely. The young child will be most concerned with himself and his immediate surroundings so far as they affect him.

Level II

As the child develops, his viewpoint will gradually expand to include the personal concerns of others. It is a major concern of the language teacher to assist the child in this transition from subjectivity to a more objective standpoint. Discussion of the appearance and feelings of others, and the development of human values; sympathy, honour, justice, &c. should find a place in the language class from time to time.

In the Junior School the teacher can attempt to make the pupils interested in making meaning plain. She can help children to phrase questions to clarify their minds and develop their capacity for clear speech and writing.

Level III

The upper Junior School child is approaching adolescence and for him, his thoughts and feelings offer a new fascinating field. From discussion and writing about his own thoughts and feelings he can be led to an insight into the feelings of others. The writing of fiction should be possible at this stage.

At all times the writing programme should be integrated with literature and students should be encouraged where practicable to write poems, stories, plays in imitation of those met in the literature programme.

Spelling

Correct spelling is an important part of the Language Arts Programme, but the teacher must recognise the fact that the teaching of spelling is a functional activity. He should develop in the child an awareness of the correct spelling of words frequently used in his day to day existence, and encourage a conviction that both courtesy and self-esteem demand correct spelling in all written communication.

Level I

The child should be taught correspondences between letters and sounds and vice versa. If the reading programme contains a strong phonic component spelling will be greatly facilitated. At this level children should be taught to recognise and spell simple phonic words in phonic groups. In addition, the child should be taught a central core of common words suited to his age group, e.g. his name, address, school name, days of the week &c., that he needs to write frequently.

At all times the child should see the words used in various situations as labels, on the blackboard, in his work book, in friezes, in diagrams and other decorative work.

Before he leaves Level I, he should be able to recognise the letters of the alphabet by name and sounds, to spell words phonetically and he should have memorised many non-phonic words in common use.

Levels II and III

At levels II and III, the child would need a wider vocabulary in his written work. Reference should be made to the dictionary as the authority for correct spelling. Spelling consciousness should be awakened by reference to spelling patterns of words encountered in reading, and by directing attention to sound patterns.

Besides the words needed for the Language programme, the child should be taught words relating to other subject areas e.g. Nature, occupations around the home, community, festivals, religion, social activities.

Literature

The child's reading of 'literature' in the primary school will provide him with his most rewarding and attractive experience with the written word. The teacher of children's literature, while he realises the important function that literature plays in language development, as well as its influence on psychological maturity, must keep as his first concern the creation of "a reader". Stories and poems must always be presented as entertainment. The enjoyment and discernment that the child gets from these simple works will deepen and shape the literary experience of his adult years.

At each level the poems and stories should be chosen with care to suit the stage of development and be relevant to the personal experience of the child. The works chosen should be attractive and of interest to the child. Children may be alienated from literature by writing that which they consider dull, irrelevant, or "sissy".

At Level I children enjoy animal stories, folktales, fantasy, in which good and evil are presented unequivocally, rhymes and verses with strong regular rhythms. Attempts should be made to make him visualise the subject-matter of these works, and his memory should be developed by making him learn or retell them.

At Level II, the absorbption with literature should deepen. The child must be helped to identify with the characters in the stories. His emotional response should be guided by the teacher towards a consideration of the feelings of characters presented in the stories. Simple considerations of these emotions and attitudes will greatly influence the child's standard of what is true, what is admirable and what is not.

The child is able at this stage to appreciate form– the justness of description, suitability of rhythm &c.

Works read should include:

Adventure and travel stories, biographies of World and National heroes, domestic and school stories. Strongly rhythmical poems, narrative poems, poems that appeal to the emotions, comic stories and poems.

At Level III the teacher may feel that the children are capable of developing standards of taste in literature. While sophisticated aesthetic enjoyment is beyond the primary school child, the teacher may be able to awaken response to aptness of phrase, beauty in imagery, suitability of rhythm &c. which will enrich the child's enjoyment of literature.

Literature can be of great benefit to the adolescent child. The Language Arts Programme at this stage needs to be closely related to the child's own personal expression. Feeling expressed in good literature are put into perspective and may be used by the teacher to help the children judge the falsity of stereotyped emotions depicted so often on T.V. and in the cinema.

Themes like love, death and guilt viewed and discussed from many angles in poems and stories train perceptions and feelings and so help the child towards emotional maturity.

The Literature programme should provide opportunities for drama, choral speaking and creative writing as well as the reading of prescribed texts.

MATHEMATICS

MODEL COPY – MATHEMATICS PROGRAMME

PRIMARY SCHOOL SYLLABUS IN MATHEMATICS

Topics	Level I (5-7 Years) (2 Years)	Level II (7+ – 9+) (3 Years)	Level III (10+ – 11+) (2 Years)
1. Numbers	Matching sets, c – 1correspondence Number sets Greater than > less than < , counting Recognition of number sets– writing the numerals for numbers. The use of> = < in the treatment of numbers. Writing numbers on a number line to show > = < (Counting and ordering of numbers). Addition, Subtraction, Multiplication and Division. Sum and product not to exceed 100. Simple Fractions ½, ¼ and 1/8 as parts of a whole	Making of subsets from sets. Whole numbers (1 – 1000). Rational numbers (Fractions) with denominators two to ten. Extension of the Four Rules (+ – x ÷ (long multiplication and division) Place value of digits in numbers. Decimals! tenths, hundredths illustration with metric units. Operations (+ – x ÷ on the number line with whole numbers. Properties of numbers, Odd, Even, Prime, Composite Numbers, Factors, Prime Factors. Square root of whole numbers (1–100) Answers in whole numbers. Simple approximations to nearest 10, 100 and whole numbers (using	Naming large sets, union and inter-section of sets up to three sub sets disjoint sets, equal sets, equivalent sets – complement (emphasis on proper sets). Whole numbers and rationals (Fractions) Operations (+ – x ÷) Prime Numbers, Prime Factors, L.C.M., H.C.F. Square root of whole numbers (1–400) Simple approximations. Number patterns and sequences. Decimals and Percentages. Relations between decimals, percentages, fractions and ratio. Introduction to negative numbers. Simple equations and inequations: Simple problems. Introduction of Roman Numberals (1–1000) DECISION MAKING: Graph with data on 'More than' and 'Less than'

Topics	Level I (5-7 Years) (2 Years)	Level II (7+ – 9+) (3 Years)	Level III (10+ – 11+) (2 Years)
		money) Introduction of Roman Numerals (I – XII). Problems involving the above.	by:– (a) Getting number pairs. (b) Plotting number pairs. (c) Drawing graphs. (d) Reading graphs to pick out objects not satisfying more than two conditions.
2. Measurement	(i) Measuring length–the use in context of words like 'small', 'big', 'long', 'short'. The use of an arbitrary standard with common objects such as pencils, sticks, &c. (ii) Practical informal activities with use of cardboard, water, sand, clay, bricks, &c. to introduce concepts of (a) area, (b) volume. The use of arbitrary units. (iii) Weight–Concept of 'heavy and light' Units–pounds, half pound, quarter pound. (iv) Time–amount taken to do a	Further work in concepts of development of length area, weight and time. (i) Length–Units: metre, kilometre, mile, yards, feet and inches. (ii) Areas of regular and irregular figures. (iii) Volumes of regular figures use of standard units in (II and III). (iv) Time–Units second, minute, hour, day, week, month, year. (v) Weight–gram, kilogram, pound and ounce. and ounce	(1) Further development of concepts of length, area, volume, weight and time. (2) How time varies in different places. Calculating local time. (3) Mechanical and problem solving approaches in above topics. Unitary method, direct and inverse proportion

Topics	Level I (5-7 Years) (2 Years)	Level II (7+ – 9+) (3 Years)	Level III (10+ – 11+) (2 Years)
	task–telling time of the day (morning, evening, &c.) Units: hour, day, week, month and year. (v) Simple problems based on the above topics.	(vi) Simple problems on the above topics.	
3. Money	(i) Some appreciation of the value of things. (ii) Buying and selling with cents, 5 cents, 10 cents, 25 cents, 50 cents, dollar.	(i) Some appreciation of the value of things. (ii) Buying and selling with cent, 25 cents, 50 cents, one dollar, five dollars. (iii) Approximation e.g. $1.95 is about two dollars. (iv) Unitary Method–Profit and Loss.	(i) Some appreciation of the value of things. (ii) Buying and selling with up to one thousand dollars. (iii) Foreign Currency–British, American, Canadian and others. (iv) Approximation e.g. $975.00 is about $1,000.00. (v) Unitary Method–Percentages, Profit and Loss, Simple Interest, Rates and Taxes.
4. Space and Shape	(i) Distinguishing and classifying simple shapes and solids. Use of adjectives–'round', 'smooth' to to qualify same. (ii) Cardboard and paper modelling to develop mathematical	(i) Shearing–Experiments with frames to discover properties of the different shapes made e.g. when a square is pushed out of shape–corners are no longer square. (ii) Symmetry–Recognising	(i) Looking at solids, and forming analytical relationships among faces, lines and points. (ii) Recognising different types of surfaces: (a) Plane surfaces. (b) Curved surfaces. (c) Regions of a simple surface i.e.

Topics	Level I (5-7 Years) (2 Years)	Level II (7+ – 9+) (3 Years)	Level III (10+ – 11+) (2 Years)
	representation. (iii) Recognising square corners in objects–paper folding activity.	symmetrical shapes from the environment e.g. the kite. (iii) Further work in recognising figures according to shapes. (iv) Recognising that parts of a circle when folded can become cones. (v) Recognising closed and open figures. (vi) Observing the features of objects which remain the same under the motions of translation, rotation, reflection and magnification e.g. (a) Axes of xymmetry of circle, equilateral and isosceles triangles and squares.	exterior and interior. (iii) Classifying regular polygons according to number of sides; constructing same with triangles. (iv) Observing shape as determined by angles. (v) Simple classification of angles. (vi) Networks–paths traversed by one curve. (vii Observing symmetry to reflection and folding. (viii) Observing similarity of figures after bending, stretching without cutting or joining. (ix) Further work in observing features of objects which remain the same under the motions of translation, rotation, reflection and magnification e.g. Symmetry of quadrilaterals: (a) with one line of symmetry (kite) (b) with two lines of symmetry (rectangle)

Topics	Level I (5-7 Years) (2 Years)	Level II (7+ – 9+) (3 Years)	Level III (10+ – 11+) (2 Years)
		(b) Rotational symmetry of circle equilateral triangles, and squares	(c) with four lines of symmetry (square). (d) with no lines of symmetry (parallelogram).
5. Statistics and Probability	(i) Arranging objects according to given criteria e.g. colour. (ii) Counting, tabulating and comparing–pictorial representation using colour graph.	(i) Organising data and objects according to properties. (ii) Representation of data–piecharts, bargraphs, pictograms. Use of squared paper.	(i) Further work in the revision of concept of frequency. (ii) Measures of average–mean, median and mode of raw data. (iii) Measure of spread–range. (iv) Representation of data, simple pictograms, barchart, piechart, line graph trends. Application to local economic data. (v) Simple chance problems as illustrated by tossing of coins, throwing of dice, drawing of raffles.

SOCIAL STUDIES

SOCIAL STUDIES

This Programme of Work is presented in four levels:

Level I:

Infant School (2 years).

Levels II & III

Junior School (5 years).

Level 2 is a three-year programme for the first three classes of the Junior School.

Level 3 is a two-year programme for the upper classes of the Junior School.

Level 4 is intended for Post Primary Classes/Junior Secondary Schools (3 years).

Level I—Infant School
Year 1

Moral and Social Education:

It is desired that the child should develop standards of conduct which will make him a welcome member in any group, ready to give as well as to take. At this age he is very responsive to suggestion and does much of his learning through imitation. It is vital that during his daily life he sees exemplified, standards of behaviour and thought worthy of emulation. Thus the teacher occupies a position of great responsibility.

In this grade the teacher should plan an environment in which the child has an opportunity to develop as an individual and to gain confidence in his social relations with children and adults. This environment, while providing the comfort and security of a new routine, offers new and stimulating experiences.

Topics such as the following are suitable:—

1. Living and working with others.
    (i) Good manners.
    (ii) Table Manners.
    (iii) Thoughtfulness for others.
    (iv) Service to others.
    (v) School rules.

Year 2

Moral and Social Education:

In the second year the children are more experienced in group living than they were in the first year and more appreciative of the part played by each member of the group. Frequent opportunities should therefore be offered to the children to experience the joy of giving, and serving others.

Simple daily ceremonies should foster high ideals and loyalty to country. Through the observance of special days and festivals the children will become aware of their heritage and the part to be played by each individual in building and upholding it.

The following need to be stressed:

- (i) Good manners–Etiquette–Simple introduction.
- (ii) Giving and serving.
- (iii) Working in the community.
- (iv) Care of personal and public property.
- (v) Appreciation of beauty.
- (vi) Loyalty.
- (vii) Stories of famous boys and girls through the ages.

Years 1 and 2

Social Knowledge:

1. The family–Our neighbours–their customs and dress.
2. Children and their families from other lands living in our village or town.
3. The home, the neighbourhood and the school.
4. Weather–Sunshine, wind and rain charts.
5. Fuel and power in the home and in the school.
6. The food we eat, the clothes we wear and the homes we live in.
7. Road safety.
8. Money as we know it today–uses of money–money of other lands–Shopping and barter–the piggy bank.

At all times use should be made of current events. Further, the work in Social Studies should be supplemented by folk tales, folk dances, folk songs and folk music. Opportunities should also be taken to do incidental teaching on moral and social topics.

Suggestions for dealing with the work of the Infant School have been made in the previous Curriculum Guide.

NOTE ON FAMILY LIFE EDUCATION, POPULATION EDUCATION AND ENVIRONMENTAL EDUCATION

The topics on Family Life Education, Population Education and Environmental Education are listed at the end of the Social Knowledge Sections. This does not imply that they should be dealt with only at the end of the year. Indeed, it is not intended that every teacher will follow the exact order of the topics listed in this Programme of Work.

As regards treatment of these topics it is important to note that the pupils are being introduce to phenomena which will demand continuing study in their later years. Therefore, what is essential during the Primary School years is that the teachers work towards the development of concepts rather than merely providing information which the pupils will be expected to memorise. Further, teachers should take into consideration the maturity of the pupils and their level of attainment.

Starting therefore, with elementary treatment in the lowest classes, teachers will gradually increase the content and seek to deepen the understanding of the issues involved.

The topics are intended to develop in the pupils new values, new ways of thinking. The Curriculum Guides should provide valuable assistance as regards content and methods of approach.

Levels II and III deal with the Junior School with pupils in age group –7 to 12

Level II–(Three-year course)–(Classes I-III in the Junior School)

Year 1

Moral and Social Education:

1. Home, school and community. Re-emphasize and develop work of Infant Classes.

2. Service and loyalty to our country. Further development of work of Infant Classes.

Care of flowers and trees–care of native birds and animals–care of parks, &c.

Introduction to an appreciation of the work done by such bodies as The Boy Scout and Girl Guide Movements and others.

3. Appreciation of beauty in many forms–Wonders of nature, experiences in Art, Music and Literature.

4. Worthy living–Incidents from the lives of people who exemplify worthy standards of behaviour, for example, love of birds and animals, faith, courage, &c.

5. Commemorative Days–Daily News.

A. *Social Knowledge–The Community:*

(i) Living in our Community–The people in the community, the work they do and the way they live. (Selections). Places where they come together–church, school, picnic, places, &c.

(ii) Their association with the Public Services, for example, Roadways, Transport, Electricity, &c.–Public Buildings with discussion around the service which the building represents.

(iii) Where we get our food, water, light and fuel.–Ways to cook our food, &c.

(iv) Transport in and out of our community; what is transported and the vehicles used in each case.

(v) Ways of communicating with people in our neighbourhood –postal services, the telephone.

(vi) How people get paid for services in the community–money as wages of salary–how and why people save.

Modern currency (coins, paper money). Different jobs–division of labour and differing levels of income (simple treatment).

Level II–Year 2

The work of the second year should consolidate and extend that of the Infant School and that done by the first class of the Junior School. At this stage the pupils have become more interested in the world beyond the home, the school and the immediate community.

Work in this year is therefore planned to satisfy their developing curiosity about other places, peoples and ways of life, as well as to deepen their understanding of the immediate environment. A more thorough study of the local community provides standards of comparison and forms a starting point for extension beyond the locality so that places far away and strange to the child may be approached in the light of his understanding of his own neighbourhood and community.

A. Moral and Social Education:

Moral Education–The growing child learns moral and ethical values by experiencing and practising them. A friendly and secure school and classroom community, examples of children's worthy conduct therein, and the teacher's continuous and systematic influence for good, are of fundamental importance in the moral education and training of young children.

1. Daily Happenings–	Daily happenings in classroom, school and neighbourhood; for example, a child's heroism in an accident, friendliness to a new pupil, &c.
2. Episodes from the lives of great men and women	Famous West Indians in the fields of sports, education &c.

B. Social Experiences and Activities:

Social values such as the recognition of the rights of others, of the necessity for law and order, and a pride in work well done, may be developed through children's active participation. This development is best fostered by incidental and informal talks and activities, advantage being taken of situations which arise in the classroom from time to time.

1. *Inculcating Attitudes:*
    - (*a*) School Weekly Assembly.
    - (*b*) Class morning assembly.
    - (*c*) Observance of Commemorative Days.

(vii) How weather affects life in the community–how we get our weather news.

(viii) The rules of health and safety which we observe voluntarily in our daily living and those which we are required to observe.

B. *Life in our Local Communities:*

(*a*) A selection should be made from the following:

- (i) Life in the city or country.
- (ii) Life on a plantation (cocoa, sugar, coconut, &c.)
- (iii) Life on an animal farm (dairy, poultry) &c.
- (iv) Life in a fishing village.
- (v) Life in an oilfield area.

(*b*) Life in other parts of the world: Again a selection should be made. Some of the following topics may be found suitable:

- (i) All children play games.
- (ii) All children love pets.
- (iii) Toys around the world.
- (iv) Other people's houses.
- (v) Other people's food.
- (vi) How other people dress.

It is important that the teacher should help the children to recognize the similarities existing among the peoples of the world and to be tolerant of the differences.

Family Life Education, Population Education, Environmental Education

Roles of members of the family with emphasis on responsibilities of each member. Qualities expected of each member.

Food and the Family–quantity, quality of food. Avoiding wastage of food; home-grown foods.

Food and the community–availability of food; hoarding; praedial larceny; sharing; co-operative buying by families; wholesomeness of food.

Proper use of the environment–water.

2. *Social Behaviour and Responsibility:*

(*a*) Socially accepted behaviour—By precept and example the teacher should provide opportunities for the practice of various modes of courteous and considerate behaviour.

Politeness in entering a room, in delivering a message, in greeting people &c. The rights and the needs of others to be considered.

(*b*) Practical Social Service—service rendered by children themselves as individuals; ' My good deed for the day" or service rendered in such organizations as the Junior Red Cross, Brownies, Cubs, &c.

Social Knowledge

A. Our Community:

1. People from various lands living among us—their contribution, how they dress, &c.

2. Children from other lands and how they live—difference in home, dress &c., and reasons for same,

3. The people who work in our Public Services (continued), their uniforms; how they are paid for these services—taxes, licence fees, &c.,—preliminary discussion of forms of rates and taxes.

4. How people dress in our community—the village seamstress and the clothing factory.

5. How people earn a living in the community—interdependence of various occupations, including the part played by social workers. Simple concept of the division of labour and differing levels of income—children should be helped to realise that they have a part to play in class and school organization similar to the part played by adults in the community outside.

6. Continuation of Transport topic—modes of transport used. Further discussion on the types of transport used in the locality—simple discussion on trade and communication between areas in the country.

What people eat in our community—foods from farms and factories—animals as a source of food.

B. (*a*) Life in our local communities (from List—Year 1)—Selections to be made.

(*b*) Life in other parts of the world (from List—Year 1)—Selections to be made.

Teachers should avoid repeating what was done in Year 1 but should select from topics not done. This however depends on class abilities, teaching personnel and other variables.

(*c*) Life in other times:

Selections to be made from the following topics:

- (i) The story of houses.
- (ii) The story of ships.
- (iii) The story of clothes.
- (iv) The story of travel.
- (v) The story of money.
- (vi) The story of writing.

The teacher should aim at making the children aware that there was a time when people did not enjoy the amenities which make comfortable living possible today. In this way their interest is stimulated in both a former way of life and man's efforts to improve it.

Family Life Education, Population Education, Environmental Education:

Health and Sanitation in relation to the individual, the home, the school, the community.

Proper use of the environment—water, land, forests.

Level II—Year 3
Moral and Social Education

A. *Moral Education*—Continuation of work done in Year 2

B. *Social Experiences and Activities:*

1. Inculcating attitudes.

2. Social behaviour and responsibility. (continuation of work done in Year 2).

3. Personal responsibility—Children should be given the opportunity of assuming responsibility, wherever possible in such matters as—

   (i) room tidiness, library &c.
   (ii) class representation and leadership.
   (iii) responsibility as regards use of the road.

The teacher should encourage responsibility beyond the school to within the homes, including the responsibility involved in the care of younger brothers and sisters, and in keeping pets.

C. *Social Knowledge—Our Community:*

1. The story (history) of our town or village. (If possible scrap books can be made, old inhabitants interviewed). The story of Trinidad and Tobago (simple treatment).

2. Location and Mapping.

   (*a*) First maps of our area—making a simple map of something the child can see, for example, classroom, school, school grounds area (if possible) &c. Mapping should be accompanied by the use of sand-tray or other simple models which can be made realistic by the use of miniature trees, houses, &c.
   Children should be made to realise, that though maps are hung for convenience so that conventionally the North is the top of the map, direction should be given as North and South and not top and bottom, or up and down. Maps or plans should be oriented in a horizontal position for all early work. (Short excursions are most valuable in developing the understanding of the map).

   (*b*) The Cardinal Points. Where the sun rises and sets. Exercises in direction outside the classroom. Tracing direction on map for example, from home to school, to various local land marks.

(*c*) Land forms–Teaching the nature of various simple land forms–The district will offer opportunities for the recognition of simple land forms which are found therein. Such simple features as plain, hill, river, valley, seashore, bay, cave, &c., are examples of land forms which may be recognized by the children. The use of visual material of all types, for example–models, will be found most helpful in explaining various land forms, whether they are present in the locality or not. Outdoor work should be undertaken where practicable.

(*d*) Weather–developing an awareness of changing weather and its effects–observation and discussion of such features as clouds, for example; rain, (effects on ground, street, countryside), sky (clear or overcast), sun, &c.

Discussion of effects of weather on:

(*a*) Clothing, food and games.
(*b*) Plants, birds, animals

3. Position and size of our region in relation to our country–interdependence to be stressed.

4. How we keep our foods wholesome. Simple lessons on health standards governing sale and use of foods.

5. The cost of fuel and power in the home and the need for more power.

B. (*a*) Continuation of work done in Year 2 in respect of "Life in other times."

(*b*) Selections to be made from the following:

The story of the boat.
The story of the car.
The story of the steam engine.
The story of the aeroplane.

Family Life Education, Population Education and Environmental Education

The large family. The small family. Circumstances relation to each. Budgeting, nutrition, accommodation.

The Development of our Country

Natural resources–relief, rivers and the sea, climate, soils, mineral wealth.

Level III—Years 4 and 5
(Junior School)

At this level the child is being presented with an ever-widening and fascinating world. A more detailed study is made of the extended local community (eventually to include the whole of Trinidad and Tobago) and its history is now being extended similarly. Interest in other ways of living both in the present and in the past, is encouraged and developed.

Although the work commenced in the third year of Level 1 provided the core of the programme in this section, the extension of the idea of neighbourhood, to that of district and to homeland and finally, the world, gives opportunity for inclusion of new ideas and concepts. The history of the district and the homeland introduces the idea of change through time.

The course at this level features expanding the child's horizon. When the child has developed some understanding of his community through a well-planned study of the district in its regional setting, he is ready to widen his horizons. It is essential that in doing this, the child gains sufficient basic knowledge and skills to lay the foundation for the subsequent study of the country's growth to nationhood, its position in the world, and its relation with other lands and peoples.

Family Life:	This should be on the basis of group discussion. This aspect of work should include such features as the role of individuals in the family; the family as the basis of society; inter-personal relationships; tolerance; and the roles of families in promoting stability in the community.
Current Events:	It has already been stated but it needs to be stressed that the study of current events should be an essential part of Social Studies, since they form a link between the world and the classroom and are a record of change and development. In general, current events should be included in the course naturally and informally. The teacher's attitude is most important. Curiosity and enthusiasm are infectious, and a fair-minded approach with a willingness to discuss both sides of a question is a valuable

means whereby the social education of the children may be extended.

Level IV—Moral and Social Education
(Years 4 and 5) (Junior School)

Moral Education:

At this level the child's environment should continue to reflect and exemplify the kind of living to be learnt and built into character.

1. *Daily Happenings:* Daily happenings in the school, the community and the wider world are fruitful fields for helping children to understand desirable standards of conduct and ideals. As stated before, stress should be laid on doing and living as well as knowing and thinking. As the child matures, many meaningful situations can be developed to help him understand and strengthen moral and ethical values by the appreciation of examples of worthy dailing living.

2. *Worthy Men and Women:* So that pupils could be inspired to attain great heights, it is important to include stories from the lives of worthy men and women, who have dared to apply the highest in moral and spiritual values to the circumstances of their lives. In addition, it may be useful to include men and women of courage, as well as those who have given unselfish service to mankind.

B. Social Activities and Experiences:

At this level attributes of self-reliance should be strengthened and greater emphasis given to the development of civic responsibility.

Inculcating attitudes: Increasing opportunities should be given for pupils' participation, both in groups and as individuals in supporting charitable causes, and in the observance of commemorative days, &c.

2. *Social Behaviour and Responsibility:*

Socially acceptable behaviour. By precept and example the teacher should train children in various modes of courteous behaviour, for example, courtesy in interrupting a conversation to deliver a message, in answering the telephone, in giving thanks, in waiting one's turn and in other ways where thought for others is the keynote of behaviour.

5. *Practical Social Service:*

Services rendered by the children to such organization as Junior Red Cross, Scouts and Guides &c.

Personal responsibility—the training of children in responsible behaviour in and out of school, at home, on holidays and on the street. (Older pupils should be encouraged to set the necessary example). It should also provide training in democratic organization in the classroom, on the occasion of the election of class leaders and class representatives, and during class meetings. (Conducted on somple lines).

There should be opportunities for discussion of ways and means of keeping the neighbourhood and public places clean. (Refer to public health and the development of pride in things beautiful).

Level III—Year 4

C. Social Knowledge:

Theme—Understanding Our Community: Our Homeland—Trinidad and Tobago.

(i) Peoples of Trinidad and Tobago—
  - (*a*) Simple treatment of the cosmopolitan nature of our society and backbround. (Use of maps and atlas—important). The early peoples of Trinidad and Tobago—Caribs and Arawaks.
  - (*b*) Our Festivals and Customs—Christmas, Carnival, Eid, Ramadan, Holi, (Festival of Spring) and Divali, The Village Wake, The Gayap.
  - (*c*) Kinds of jobs in our community. (Here the stress should be on inter-dependence and appreciation of all kinds of work.
  - (*d*) Where we keep our savings—Banks—Simple outline of Credit Unions and Co-operatives.
    The functions of Banks—cheques and their use. Simple Budgeting.

(ii) Our Country—Trinidad and Tobago

The country should be treated as a unit—in broad outline, however. Sufficient geographical and historical knowledge should be provided to form the basis not only for "love of country," but also an awareness of our country's place in the Caribbean. The early history of our country must be included. Vivid presentations with visual aids such as models and maps, will enable the children to understand simple concepts. Views of places of scenic beauty should be depicted.

Some emphasis should however be placed on—

(*a*) the people—where they live, what they produce and the destination of these goods, where they work, what they wear and how they spend their leisure time.

(*b*) the cost of food, clothing, &c. (Introductory lessons in consumer education—budgeting, &c.)

(iii) Elective Topics:

One or more of the following topics should be attempted:

(*a*) The Oil Industry of Trinidad and Tobago.
(*b*) The Asphalt Industry of Trinidad and Tobago.
(*c*) Tourism in Trinidad and Tobago.
(*d*) Village, County and Municipal Councils.
(*e*) A Housing or Industrial Estate or Factory (Visit).
(*f*) Fuel and Power supplies in the region.
(*g*) Peasant farming—growing more food.
(*h*) My village, District or Town.
(*j*) Banking.
(*k*) Agriculture.
(*l*) Industrial Relations.
(*m*) The Protective Services (Police, Regiment, Coast Guard, Prison Service).
(*n*) Hurricanes and Earthquakes.
(*o*) The United Nations.

These topics may be attempted as Class Projects or Centres of Interest and should be done mainly through activities and experiences. The child should be given the opportunity to see as many aspects of the work as possible himself and scrap-book making should be encouraged.

Family Life Education, Population Education, Environmental Education:

Aids to good home life:

(*a*) appreciation of the place and importance of the family.

(*b*) respect for parents and family members.
(*c*) interest in the home.

Factors influencing quality of home life:

(*a*) working parents.
(*b*) respect for parents and family members.
(*c*) interest in the home.

Factors influencing quality of home life

(*a*) working parents.
(*b*) distance from home to place of work or school.
(*c*) recreation–parties, clubs, television, &c.
(*d*) mass media–newspapers, radio, television.

Overcrowding–causes and consequences

Demands on resources and services–land, food, water, energy, housing, schools, hospitals, &c.

Social problems: jobs, juvenile delinquency, slums, squatting, crime.

The Development of our Country

(*a*) formal education–Primary, Secondary, University.
(*b*) other educational influences–ownership of means of production; income distribution; attitude to manual work.

Level 3–Year 5

Social Knowledge:

Theme: Understanding our Community and study of our Caribbean neighbours.

Peoples of the Caribbean–

(*a*) Some are more detailed discussion of the cosmopolitan nature not only of our society but that of the Caribbean as well.

Simple history of the different peoples who came to the Caribbean and the story of their coming.

Earlier peoples in the West Indies and Caribbean Lands.

Revision of Arawaks and Caribs and story of the Aztecs, Mayas and Incas.

(*b*) The Steelband, the Parang and the Calypso.

(*c*) How our people are governed–The National Legislature and the National Executive–Ministers and their portfolios. If topic (*d*) under elective topics is not done in the last year some preliminary work should be attempted.

(*d*) Growing more food at home–implications for the individual, the country, &c.

(*e*) Further study of how we save and where we keep our savings. (Follow up work from the previous year–The Co-operative).

(ii) Our Caribbean Neighbours:

The principle of inter-dependence should be stressed. It is not necessary that a detailed, systematic treatment of each island be done, for example: position, size, build, climate, &c., though some facts in this regard may be pertinent in the discussion of Caribbean relationships.

Suggested aspects of work:

(*a*) Caribbean Products and the world market–simple discussion on CARICOM–What we get from our Caribbean neighbours and what they get from us. Trinidad's oil should be discussed. (Special attention should be paid to the Crude oil trade between Trinidad, Venezuela and the Middle East).

(*b*) Trade and Communications in the Caribbean and beyond; sloops, and schooners, oil tankers, ore boats, &c.

(*c*) Development of Air transport within the region leading to further afield–Main airlines of the world and their link with the Caribbean.

(iii) Elective Topics:

Continuation of work from list of topics submitted in Year 1. As pupils would have had a background of Caribbean lands, the scope of work may be broadened.

Family Life Education, Population Education, Environmental Education

Development of our Country:

Productivity: What it is. Why increase it. How to increase it.
Employment: Capital (for machines and technology).
Science and technology in industry.
Work duration; demand for foods and services.
Work satisfaction (type of job, environment, remuneration, labour mobility, fringe benefits).

The Use of Leisure Time

Sports, Reading, Home Parties, Radio and Television, Tape Recorder. Movies, Hobbies, Listening to music, Service to the community, &c.

GENERAL SCIENCE

GENERAL SCIENCE (PRIMARY SCHOOL)

Science in the primary school should begin with the children's ordinary daily experiences of the physical world in which they live. It should then go on to provide them with the opportunity to enjoy the thrill of discovery and participation. In the primary school attention is already being given to Science in the form of "Nature Study' . But Science is a much wider study than this. It should become a way of thinking for the child, a way of reducing fear with facts, of making reasoned guesses, of withholding judgements until adequate information is received, and of using knowledge in solving practical problems. Observing details, noting changes and discovering relationships should be essential parts in promoting the Science programme. Above all, Science should help children to discover, organise and use information to improve living.

All this implies that Science cannot be a passive subject. Not only must the children listen and look, but they must be involved in doing things and discovering things for themselves. Listening and looking may often be a necessary preliminary to a Science lesson but unless the child is then led on to ask questions about his experiences and to put them to the test of experiment, a scientific way of thinking will not be developed.

Because of the great changes that have recently taken place in the body of scientific knowledge itself, major attention must be given to the more permanent aspect of Science, namely, the methods of investigation by which knowledge is acquired. The child who understands the processes of investigation and the fact that Science is naturally changing and subject to revision is in the best position to understand Science over the years as it undergoes these changes.

Note on Apparatus

Throughout the teaching of the Science programme the teacher will be required to use apparatus of various kinds. Many of these items will perhaps be brought in by children themselves or can easily be obtainable by the teacher from the home, shop and neighbourhood, These can sometimes be used as they are but at other times they may need modifications before use.

Often however, teachers and pupils can work together to make their own apparatus which may be inexpensive, convenient and useful.

It must be emphasized, however, that wherever patent and accurate apparatus can be purchased or obtained full use must be made of it as its accuracy and superior appeal cannot be replaced by home-made substitutes.

Note on Syllabus

Although this Syllabus is fairly comprehensive for the primary school, much will depend on the choice and judgement of the class teacher and the principal. All or part of the Syllabus can be followed. We assume that, depending on the environment and the capacity of children and the teacher, modifications, alterations and omissions may become necessary.

It is essential that the teacher should grasp the spirit of the Syllabus—not necessarily the topics outlined. Most important of all he should get his pupils to like his Science programme and accept it as a way of life and improved living.

Note on Texts

The intention of the Syllabus is to stimulate interest in the environment, the phenomena, the materials and structures which the children have experienced. The teacher is urged to study the environment as he and the children see it and to make the study vibrant and alive with simple everyday experiences.

Some reference books, however, are suggested, which the teacher may use as guides or source books and which the children can use for reading if their interest and curiosity are sufficiently stimulated.

References

1. UNESCO Source Book of Science Teaching.
2. Let's Explore Science— Books 1-4, William Rudge, A & C Black, London.
3. Learning Science—Books 1-4, Gordon Nunn.
4. Kingsway Book of Healthy Living, T. J. S. Rowlands, Evans Bros. Ltd.
5. (Pupils' Texts) Modern Science for the Caribbean—Books 1-6. (for Levels II, III).

Level 1

1. Since Level I includes school beginners the method employed will be more or less informal. Incidental happenings in the environment

may often suggest topics for lessons and the Science programme at this level may therefore often be unpredictable. However, the teacher can still organise and guide Science teaching by introducing a number of topics of his own, guiding children's attention to specific features of the subject of study and pointing out interrelationships among the topics.

Much of the work at this level will involve looking, observing, organising, arranging, feeling, describing things, collecting things, asking questions and trying out things. Abundant use of apparatus must be made and should include actual specimens, pictures, charts and models.

An examination of the topics below will show that they have been classified into sections dealing with Man; Plants and animals; Air, water and the weather; Matter; Machines, Forces and Energy. They have been so organised for the convenience of the teacher. It is essential that the subjects of study be determined by class interest and the environment. Thus the teacher is free to select from the topics listed, and indeed to add to them his own topics if circumstances so dictate.

Level I
Years 1 and 2

The more difficult topics are indicated by an asterisk (*).

1. Man
   - –Some habits of personal care and cleanliness.
   - –Looking at teeth, care of teeth, visiting the dentist.
   - –Feeling own heart-beat, pulse, blood vessels.

2. Plants and Animals
   - –Finding out about different kinds of animals, (male, female) their covering shapes of head, legs, toes, &c.
   - –Care and treatment of pets.
   - –Watching creatures breathe e.g. cat, dog, horse, cow, man, fish.
   - *–Observing insects–eggs, larva, pupa and adult.
   - –Finding out about worms, frogs, rats, birds, fowls, lizards grasshoppers, butterflies and other creatures in the child's environment–their colours, movement, feeding and other habits.
   - *–Finding out how animals react to different stimili: e.g. light, sound, touch, heat, &c.
   - *–Looking at and comparing eggs of different kinds: looking at the inside of eggs.
   - –Looking at different kinds of plants, noting and naming parts, how they grow, noting the purposes for which they are used e.g. food, &c.
   - –Collecting different kinds of specimens: e.g. leaves, seeds, flowers, rocks, insects, &c.

3. Air and Water, Weather
   - –Feeling the strength of air, fan, wind.
   - –Blowing balloons and watching them go up and down.
   - –Making paper planes and flying them. Comparison with suitable non-flying objects.
   - –Making windmills and making them spin, wind direction, &c.
   - –Chatting about water and how we use it.
   - –Looking at rain-fall, watching the water flow and seeing where it goes.

*–Finding out about things that sink, things that float in water.

*–Rainy season and the Dry Season.

4. Matter

–Sand and water: various other materials of different textures and substances for a comparison of their nature (e.g. hardness, smoothness, &c.) and behaviour by hitting, pushing, &c.) Use of equipment (containers, sieves, funnels, tubing, &c.) to aid in discovery of properties.

–Dissolving things in water, e.g. salt, sugar, various dyes, ink, &c.

*–Finding out that some things dissolve, and others do not.

*–Making things float in water, needle, wood, glass, &c.

*–Lighting a candle and seeing it burn, covering it with a glass jar, &c. Seeing other things burn, examination of remains after burning.

–Looking at and talking about clothing.

*–Materials with which the things at home and school are made.

5. Machines, forces and energy

–Playing with toys: examples of function, speed, shape in relation to function.

–Observation of the working of any suitable (or available) selection of the following:–

Bicycle bell, alarm clock, bell, school bell. Wheels, cogs, driving chains, caterpillar wheel (toy).

Spring (coil and spiral), spring balances, clock work toys.

Locks, hinges.

Taps and washers. (A demonstration tap, cut away at the side, has been found useful).

Pumps, (water and stirrup), bicycle pumps.

–Spirit level, plumb line, egg timer and other kitchen gadgets.

–Development of an interest in the motive force in bicycles, motor cars, buses, rockets, aeroplanes.

–Refrigerators, vacuum cleaners, washing machines, lawn mowers.

–Observing different kinds of lamps and switches.

–Finding out about the different things that use electricity e.g. cookers, radios, television sets, electric kettles, refrigerators, &c.
–Examination of the different things that produce light.
–Operation of lenses (as magnifying glasses), spectacles, telescopes, field glasses, camera, prisms.
–Experience of sounds of varying pitch and intensity.
–Imitation of sounds.
–Magnets (Bar and horseshoe).

General Introduction to Levels II and III

Much more sequence and classification have been introduced into the topics included at these two levels. The child has now arrived at the age at which he is beginning to classify for himself according to certain physical qualities he has observed.

The accent here is on practical work, largely done by the pupils but sometimes demonstrated by the teacher. Investigating, as a means of discovery, should be encouraged as much as possible.

Science at these levels is being treated as a study of life. Matter and Energy.

Although there is an attempt at classification of the subject matter and experiences to be covered, these classifications must not be regarded as impenetrable barriers.

Pupils should be encouraged at these levels to have a Science Scrap Book where information on matters scientific &c. is stored. They should also practise recording in their own language what they have seen and their conclusions arrived at as a result of their experiments or those demonstrated by the teacher. Linear measurements made should be in metric units where advisable. The working unit of measurement should be the centimetre.

There is necessarily some overlap here between the above Syllabus and that of other subject areas. This is unavoidable, since service has applications in all spheres of life.

Level II–Year 1

1. *Living Things*

Division of objects within the child's experience into two classes, living things and non-living things.

Living things may be plants or animals, the latter including human beings. Certain characteristics of living things, movement, need for food and water, breathing, reproduction.

Trees, shrubs, and herbs, their characteristics. Plants grow from seeds.

Study and comparison of different kinds of seeds.

Parts of a plant–roots, stem, branches, leaves, flowers, fruit.

Types of root–tap roots, fibrous roots. Functions of roots and stems.

Where animals may be found–in the air, in trees, in dry places, in damp places, in our homes, in the water, &c.

Methods used by animals in protecting their young. Animals that do not protect their young.

2. *Health Activities*

No formal instruction advisable at this stage. However, the practice of good health habits is to be encouraged.

The teacher can:

(*a*) conduct a daily inspection of pupils' nails, hair, &c.
(*b*) enlist the aid of pupils in maintaining a neat and tidy classroom and school environment.
(*c*) continue to set a good example of personal neatness, tidiness, good grooming &c.

3. *Earth and Universe*

The Weather. Effects of sunshine and rain. Air is all around us, but cannot be seen. What wind is. How we can tell its direction.

Useful things done by the wind, sailing ships &c. Wind storms and their effects.

Water "drying up" to form water vapour.

Clouds and their composition. Clouds and rain.

Where water may be found, in pools, lakes, streams, rivers, the sea, in plants, in animals, in the soil

Water can be absorbed by sponges, paper, &c.
The sun as a fiery ball in the sky, very far away.
Apparent motion of the sun. What causes day and night.
Sun provides light and heat.
Plants need light for growth.
Heat of the sun helps produce water vapour.

4. *Work and Energy*

(*a*) Sound energy.
The ear and sound. Sound is caused by vibrations. Passage of sound in air as well as through solids.

(*b*) Light energy.
How we see. The Sun as a source of light. Other common sources of light (candles, torches &c.). Shadows.

(*c*) Magnetic energy.
Magnets pick up things.
Magnets can work through paper, wood, &c.
How to care a magnet.

Level II—Year 2

Living Things

All fruits grow from flowers. Colours, shapes, &c. of flowers.

Parts of a flower. Male and female flowers.

Most fruits contain seeds. Types of fruit—soft and fleshy, hard and dry. Comparison of fruits for taste, colour, &c.

Parts of a fruit, reference to common fruits like the mango, orange, &c. Numbers of seeds in typical fruits.

Seeds contain food and a tiny plant. Parts of a seed. How seeds become plants. Growth chart of a seed. Conditions necessary for germination of seeds.

How seeds are dispersed. Uses of seeds to man, e.g. food, ornaments, &c.

Types of stem—above ground, underground.

Plants may grow from stems or cuttings, underground food stores.

Buds grow into new shoots.

Another look at roots—tap roots, fibrous roots, and large roots like carrots.

Parts of a plant that serve as food for human beings and animals.

Life histories of certain well-known animals.

The frog—its habitat, its body, its habits, method of reproduction.

A fish, e.g. red fish, breathing, locomotion, body form.

A bird, e.g. corn bird, colour, wings, tail, toes, beak.

Insects and their characteristics.

Reproduction in animals in general. Some lay eggs, others give birth to living young.

Some young animals change as they grow up. Life stages in animal growth.

Movement in animals. Running, climbing, swimming, flying, crawling, jumping, &c.

Purposes of animal movement. Searching for food, self preservation, &c.

Storage of food and other protective measures taken by animals in the tropics and elsewhere for their survival.

Animals classified according to the food they eat, canivores, herbivores, omnivores.

2. *Health Activities*

As for Year 1.

3. *Earth and Universe*

Keeping of a weather diary to show different kinds of weather, e.g. sunny, cloudy, rainy, stormy, &c. with suitable symbols for each type of weather. Measurement of rainfall.

Characteristic behaviour of plants and animals during the rainy and the dry seasons.

Characteristic occupations during these periods, e.g. farming, &c.

The Earth in relation to the Sun. Movement of the Earth.

Shape of the Earth. New evidence from space travel.

Composition of the Earth. Land, water, air. Composition of Land, rock and soil.

Plants and their relation to soil.

The Moon and its phases.

Types of clouds.

4. *Work and Energy*
   - (i) Light Energy.

     Sources of light. Uses of light. Light intensities. Transmission of light. Transparent and opaque bodies.
   - (ii) Machines.

     Machines make work easier.

     Friction and the operation of machines.

     The wheel as a machine.

Level II—Year 3

1. *Living Things*

All living things need water and air. Plants need water. What kind of water? Effects of impure water, e.g. salt water on plant growth.

Passage of water from soil, through roots and stem of plant to its leaves.

Types of functions of leaves. Variation in size, shape, colour, texture and smell.

How leaves breathe.

Roots grow downwards, stems grow upwards. Purpose of stem.

How animals take in water. How animals protect themselves, from their enemies.

Natural protection in plants, e.g. thorns, &c.

2. *Health Activities*

Emphasis on cleanliness and other aspects of care for the body.

Clean habits. Cleanliness of clothing.

The need for the benefits to be derived from fresh air and sunlight.

Cleanliness of the surroundings at home or at school. Elimination of household pests.

Cockroaches, mosquitoes, houseflies. Their life histories and how to control them.

Cleanliness of food, eating utensils, corking vessels.

The need for clean drinking water.

Care of eyes, teeth, ears. The doctor and the dentist as our friends.

Care of cuts, scratches, sores.

Disposal of refuse, and its relation to the control of harmful insects and animals.

3. *Earth and Universe*

Relation between movement of the Earth and Day and Night.

True and apparent movements of the Sun, Moon and Stars in relation to the Earth.

How a year is determined.

4. *Matter and Energy*

(i) Matter

Air and water.

Air a real substance occupying space.

Air is lighter than water. Air useful for flying. Air needed for burning.

The flow of water, and its effect on the Earth's surface.

Water in three forms, as a liquid, as ice, and as water-vapour.

Water as a solvent. Do all things dissolve in water? Making saturated and unsaturated solutions of, say, ordinary salt (sodium chloride) in water.

Dissolving properties of hot and of cold water.

Floating and sinking of objects in water.

Hard and soft water. Washing in hard and in soft water. Soap and detergents.

(ii) Heat and energy.

Sources of heat. The things that feel hot and what causes them to feel hot.

Effects of heat.

The thermometer. Reading a thermometer. Keeping a daily temperature chart.

(Use Celsius °C units of measurement for temperature.)

(iii) Magnetic energy.

Attractive property of magnets. Magnetic and non-magnetic materials. Magnetic poles, Magnetic fields as indicated by iron filings. Care of magnets.

(iv) Electricity

Elementary circuits with cells and indicator *lamps. Importance of complete circuits.

Conductors and non-conductors of electricity. Safety precautions in the use of electricity.

(v) Sound.

The Ear. Musical notes as different from noise. Pitch intensity of sound. How sound travels. Speed of sound. Reflection of sound. Echoes.

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*small electric lamps, e.g. torch light bulbs inserted in the circuit to indicate the passage of a current.

Level III—Year 4

1. *Living Things*

The parts of a flower, sepals, petals, stamens and pollen; pistil, stigma, ovary and ovules. The uses of the above parts.

Pollination and fertilization. Pollination by insects and the wind

Monocot and Dicot plants and their characteristics.

Decay. Its importance in nature, how it is caused by moulds, fungi and bacteria.

Fertility of the soil. How nature maintains fertility of the soil.

Fertilizers, manure, compost, &c. and plant growth. Methods of application.

Animals with backbones. Mammals, birds, reptiles, amphibians, fishes.

Animals without backbones. Insects, crabs, spiders, mulluscs, snails, shellfish.

Flowering plants, ferns, fungi.

Bacteria. Types useful to man.

2. *Health Teaching*

How we get our water supply and how it is purified.

Infectious diseases, e.g. colds, mumps, chicken pox, measles, tuberculosis.

Measures taken to prevent spread of infectious diseases.

How germs enter broken skin. Prevention of diseases. Disinfectants and Antiseptics.

First aid.

Treatment of cuts and sores.

3. *Earth and Universe*

Tides and their cause. Eclipses of Sun and Moon. The appearance of the skies on a clear night.

4. *Matter and Energy*

(i) General

Density as a property of a substance.

Measuring volumes and weights of liquids and solids. (Volumes in c.c. weights in grams and kilograms).

Behaviour of hot air and cold air in relation to causes of winds.

Evaporation and cooling.
Use of a thermometer in air temperature measurements.

(ii) Work

The place of work in the life of man. Forces as pushes and pulls. Levers.
Man uses several means to make work easier, e.g. animals, machines, tools.
Simple tools and machines, knife, scissors, pliers, &c.
Pulleys. Screws.
Work = Force x Distance. Simple calculations.

(iii) Light Energy

How light travels. Absorption and Transmission of light. Reflection of light from plane mirrors.
Images of objects in plane mirrors.
Refraction.

(iv) Electricity

Series circuits with resistance. Effect on current of several cells in series; switches.

Level III—Year 5

1. *Living Things*

Animals and plants need food, water and air. Food used to supply energy for growth and reproduction.

Methods of feeding of animals compared with those of plants.

Classes of foods, proteins, carbohydrates, minerals, fats, vitamins.

Digestion of food as a pre-requisite for its use by the body. The process of digestion. Function of the blood. How food is used by the body.

Starch tests on common plants.

Food test for carbohydrates, proteins, fats.

The importance of green plants to all human and animal life.

Respiration of plants and animals.

Products of respiration. Tests on expired air.

Waste products from plants and their importance to man.

The human skeleton. Muscles and their function in movement.

Parasites and the human body.

Parasites in the plant world.

2. *Health Teaching*

Care of the teeth. Need for proper chewing of food. Importance of bowel movements

Correct breathing. Good posture. The benefits of exercise and its effects of breathing.

Care of the skin.

Clothing clean and suitable.

Care of the eyes, ears.

Importance of drinking water.

Functions of water in the body.

Some health foods, milk, eggs, cheese, spinach, cereals, &c.

Value of vaccinations.

First aid.

3. *Earth and Universe*

Varying lengths of day and night throughout the year. Comparison of tropics with other regions. The Solar System.

Composition of soil. Types of soil, humus, clay, silt, sand, gravel, tram. Minerals in the soil. Coal, fuel oil.

Soil formation. Erosion of soil and how prevented.

Use by plants of minerals from the soil.

Measuring of time by clock, hour, glass candle, dropping water, &c.

4. *Matter and Energy*

(i) General

Energy in the form of heat from the Sun and burning fuels.

Part of the air is used up in burning, breathing and in rusting of metals.

Through burning of fuels or in breathing carbon dioxide and water are produced.

Uses and dangers of fire.

Heating and expansion. Heat transfer by conduction. Direction of heat flow.

What a machine is. Machines make work easier. Levers, inclined planes, jacks, &c.

The bicycle as an example of a machine.

(ii) Electricity

Series and parallel circuits.

Fuses and short circuits.

Relation between electricity and magnetism, electromagnets.

Sources of electricity (chemical reactions, magnetic interactions).

The National Electricity Power Scheme.

(iii) Magnetism

The compass. Earth's magnetism. Electromagnets. Magnet fields of two interacting magnets.

(iv) Light energy

Types of lenses. Images from convex lenses. Use of lenses in optical instruments, e.g. spectacles, &c.

Shadows. The visible spectrum.

(v) Sound

Class project:

Production of musical notes from:

(*a*) vibrating air columns, e.g. series of test tubes with varying levels of water, or open ended tubes of varying lengths;
(*b*) vibrating strings e.g. made of rubber strips, &c.
(*c*) vibrating membranes, e.g. drum or steelband pan.

NOTE:

In electrical experiments, teachers should guard against encouraging young children to use current from the A.C. house or school mains. Demonstrations or other experimental work may be done with low voltage direct current.

NUTRITION EDUCATION

NUTRITION EDUCATION FOR PRIMARY SCHOOLS

Aim

(*a*) To encourage in the schoolchild habits and attitudes of mind likely to promote and maintain good health--with special reference to nutrition.

(*b*) To evoke and sustain co-operation among teachers, parents, children and other members of the community to enable them to strive together towards a greater awareness of the relationship between the maintenance of good health and the proper provision, selection, preparation and consumption of foods.

Following is an outline for a Basic Nutrition Programme.

Level I

Standing Time

(*a*) Nature chats about food: Growth. Likes and dislikes, &c.

1. *Table Subjects*
   (*b*) Health chats about good habits, &c.
Chats (*c*) The use of the Nature Table.
   (*d*) Weather chart chats.
   (*e*) The shop.
   (*f*) Measuring corner: Height, weight in relation to food &c.

2. *Nursery Rhymes*
   (*a*) Nursery Rhymes about food.
   (*c*) Nursery Rhymes about health.
   (*d*) Poems about sunlight, rain, milk &c.
   (*e*) Poems about plants, animals, foods &c.

3. *Singing.* Songs as above.

4. *Stories*
   Stories deducing the importance of healthy food habits. Plays.

5. *Games*
   Foods as theme.
   Pictures of children (a) This child drinks milk!
   This child drinks no milk!
   This child eats fruit!
   This child eats few fruits!

Pictures of what to eat: breakfast, lunch, supper.

Pictures of foods, children at table, gardens &c.

Level II

The Human Body and Its Needs

Food for:

(*a*) energy.
(*b*) building and repairing.
(*c*) protection.

How food is obtained:

(*a*) Sources of common foods.
(*b*) Food Production.

The importance of certain foods or groups of food in the family diet (in general terms):

(*a*) milk and milk products.
(*b*) meat, fish, eggs, legumes and nuts.
(*c*) vegetables and fruits.
(*d*) cereal foods and other starchy foods.

Level III

Planning of simple meals/snacks for adequate nutrition and good health.

Preparation and Service of food. Cost—whether purchased or home grown.

Storing food.

What happens to the food we eat.

Care of the teeth.

Personal Hygiene.

Centres of Interest

The School Garden.
The School Farm.
Baby Feeding.

Projects

Milk Products project.
Farming project.
Fishing project.
Sugar project.
Kitchen project or Restaurant project.
Charts, Diagrams, Pictures, Leaflets, Pamphlets &c

Level IV

The Human Body and its Needs.
Eating. Use and abuse of food.
Food and its Constituents:
Food nutrients and their contribution to good health.

Food Production

Production of food of high nutritional value for home use.

Food Habits

The importance of certain foods or groups of food in the family diet (in greater detail than was attempted in Junior School).

(*a*) milk and milk products.
(*b*) meat, fish, eggs, legumes and nuts.
(*c*) fruits and vegetables.
(*d*) cereal foods and other starchy foods.

Post Primary

Conserving nutritive value of foods.

Planning, Preparation and Service of simple meals for family. Costing Meals.

Maternal and Child Nutrition

Foods for pregnant women.
Breast Feeding.
Preparation of foods for young children.
Adapting family diet to meet the needs of the young child.
Deficiences in the diet and attendant ill health.
Processing of food. Simple home preservation.
Storage of food.
Digestion of food.
Dental hygiene.

Personal hygiene and its relation to food and nutrition.
Food handling.

Centres of Interest

A simulated health centre. Health Centre of the district.
A supermarket.
An imaginary village with farm and use of its produce.
A school with a health (nutrition) programme and one without.
A laboratory for breaking down foods to their constituents.

Projects

A school garden or kitchen garden.
A school farm–rabbits, goats, pigs, chickens, &c.
Note books of local foods, with clippings.
Posters.
Charts and diagrams, handicraft.
Note books of human body, digestive organs &c.

PHYSICAL EDUCATION

PHYSICAL EDUCATION

SYLLABUS OF WORK AND GUIDE FOR TEACHERS OF PRIMARY SCHOOL CLASSES

General Remarks

Physical Education is basic to all other forms of education; to writing, to drawing, to making. It is based upon the two most fundamental characteristics of children—the urge to move and the urge to play—therefore, by its very nature, physical education must succeed in supplying vital needs of the organism.

Modern Physical Education in the Primary School compared with the regimented 'drill' lesson common to the early part of the 20th century, is based on a more personal relationship between teacher and class, offers a much wider range of activities and engenders a new kind of discipline. Today, physical education, like all true education is concerned with the healthy development of the child's whole personality and this concern for the child as a growing, developing individual in a society has been responsible not only for direct teaching but the introduction of an envroinment that offers many and varied opportunities.

The teacher should recognise the fact that physical education is education through movement and through the experiences which arise from, and are inherent in, moving. This latter however, must be related to natural movement. Primary school physical education, therefore should provide for a wide range of directed activities which involve the natural human activities of running, jumping, climbing, hanging, swinging, throwing, catching and hitting. Activities involving whole-body movement, foot-eye, hand-eye, and arm-leg coordinations should be included. These directed activities must be arranged to include individual play, cooperative and competitive skill practice between pairs, in small groups, and between teams. Rhythmic activities and dancing must either be included in the "directed activity" lessons or separate lessons must be devoted to them.

Provision must be made for the pursuit of athletics, swimming, minor games and simplified forms of the major games; and for "outdoor education" including hiking and camping.

If the programme is to be of educational value it must concern itself with creating situations and providing experiences through which children may be stimulated to develop their innate capacities, wherein each child may be encouraged to develop as an individual

While recognising the essential individuality of children, the teacher should be aware of general factors which are applicable in varying degrees to all children and this knowledge must be applied to the choice of lesson content and to its presentation. The teacher must be aware also, of the other characteristics which are peculiar to different age ranges and their recognition will determine the type of activities which must be included in a scheme of work.

A set 'table' should not be insisted upon and teachers should be free to use books as guides and to develop and vary their work, having regard to the individual needs of the pupils, facilities and equipment. However, the teacher should plan his lessons thoroughly in advance.

The teacher's own thought and planning should make his/her scheme of work personal and living, and not superimposed. Teachers should not be afraid to experiment and try out ideas, rejecting that which they consider non-useful, and building up activities which the children enjoy and from which they derive obvious benefit.

The typical modern P.E. Lesson should portray the following features:–

(1) *The use of Free Formations in preference* to more formal class arrangements. In this way, the children can play their part in the conduct and organisation of the lesson.

(2) *An informal teaching approach* which should serve to strengthen the personal relationship between teacher and pupil.

(3) *Opportunities for children* to practise freely on their own in their own time.

(4) *Opportunities for a free choice* of activity by the individual child rather than teacher–directed "class" exercises.

(5) *Opportunities for individual* experimentation, exploration, and invention.

(6) *The use of demonstration and observation.* The careful observation of "movement" by the teacher is an essential prelude to the equally important observation of demonstrations by the children. Learning by seeing and doing, through appreciation, evaluation, and subsequent practice of the quality sought, is one of the soundest principles

of present day teaching in primary schools physical education.

(7) The use of a much greater variety of small apparatus and the introduction of larger equipment to provide opportunities for activities such as hanging, heaving, climbing, jumping &c.

INFANT WORK

Level I (5-7 years)

At this level opportunities must be provided for the young child to find his body and become aware of his environment by imaginative play, for example, being an aeroplane or being a carpenter using a saw. Set exercises for the strengthening of trunk, abdominal and arm muscles should be avoided as the child at this stage has little or no interest in the movements of small muscles. Activities involving big movements of trunk and limbs are more satisfying. These can be made more objective and purposeful by using various types of small apparatus such as bean bags, skipping ropes &c. Wherever possible, teachers should use the Basic Movement Approach utilizing the SPACE-WEIGHT-TIME factors in order to vary the free-standing work and make it freer and more self-expressive for the children. Simple practices giving enjoyment and training in the fundamentals of games skills should be closely woven into the physical education scheme, balls of various sizes, bean bags, bats, hoops &c., being essential to this part of the training. The training of good stance, of footwork and of movement with the apparatus is essential here.

Levels II and III (Standard I—V)

Lesson Content

The 'content' of the lesson may be based upon, or influenced by, one or more of the following:—

(1) Anatomical considerations—e.g. mobility, strength, agility.

(2) Types of activity—e.g. running, jumping, landing, rocking, rolling, curling, stretching, twisting, turning, throwing, catching, bouncing, skipping, hanging, heaving, climbing, pushing, pulling, head-standing, hand-standing, &c.

(3) Body positions—e.g. taking the body weight on the front, back, shoulders, hands, knees &c.

(4) The use of apparatus.

(5) Movement qualities e.g. Time, Weight, Space, Flow.

SUGGESTED LESSON PLAN

PART ONE	PART TWO
Beginning of Lesson–Introductory Activity	Class Activity
Running, Jumping, Landing	
Body Movements	Group Work
Weight Bearing on the Hands: Balance	

PART ONE

(1) *Introductory Activities*–Free practice of any movement or with any small apparatus. Each child must set himself a private task and thus know what he is trying to do. Teacher gives guidance and/or help, and/or suggestions as necessary.

(2) *Running, skipping rounding &c.* While making these dynamic movements interesting and joyful, aim at control and lightness. It is necessary to teach how to move lightly.

(3) *Jumping and Landing*–Never omit these landing practices. Teach how to land lightly. All age-groups should do these essential landing practices in every lesson. Make the jumps objective e.g. over something or somebody (2 and 3 can be combined together later).

(4) *Arms and Shoulders* (*mobility and strength*). Some form of weight-bearing on hands e.g. run around hand(s), bunny jumps, kicking horses, hand stand &c. (These lead to skills which will be used later in group work or in the introduction).

(5) *Trunk i.e. spine:–*(*mobility and strength*). Movements of the whole body, done in the lying down, sitting down, standing or kneeling position. Curling and stretching.

PART TWO

Class Activity: (Skills) Short period of skills with apparatus e.g. balls; also period of practice of agilities.

Group Work: Divide your class into groups of 4 to 6 pupils. Give each group a 'job'. Let each 'job' have a basic reason behind it. If you have a basic reason behind each 'job' you are in a position to guide and coach educationally. Here are some basic lessons on which to base your allocations of group jobs.

(*a*) Experience of small ball handling (throwing and catching &c.)

(*b*) Aiming at some target.

(*c*) Hitting with some apparatus (ball, bean bag, skittles, play-bats &c.)

(*d*) Balance movements at various heights.

(*e*) Skipping.

(*f*) Agility on the mat (static movements e.g. handstand, Dynamic e.g. cartwheel).

(*g*) Use of hoops or small mats.

(*h*) Down jumps from heights.

(*i*) Down jumps from heights using arms as lever.

(*j*) Vaulting (Box, Poles, Leap Frog).

(*k*) Minor games (large ball) 2 versus 2, one versus two &c.

(*l*) Jumping over obstacles.

THEME DEVELOPMENT AND THEME APPLICATION

Running

	Changing Direction	*Change of Speed*	*Around Objects*	
Running types Skipping types Hopping types Dancing types Chasing partners types Dodging partner	Forward; Backward; Sideways; In Circles; Making patterns; Zig-zagging; swerving; side-stepping	Done Fast or Slow or Suddenly or smoothly	Rubber mats Hoops Wood Blocks Ropes Partners	All done alone or with partner

Jumping and Landing

Jump across own rubber mat, hoop, bean bag, canes, wood blocks or rope.

Jump across partner's body e.g. legs, back, arms, any 'shape', shoulder, stand position, leap-frog, &c.

Jump across mat, hoop, rope, &c., in conjunction with partner e.g. making patterns.

Variations

Forwards, backwards, sideways, with twist in air, zig-zag patterns, standing jump. With little run. With vigorous run. Down jumps from boxes, chairs, benches, poles, &c. Thinking about ‘some part of body leading the jump" (body awareness).

Weight Bearing:

Bunny jumps across rope, hoop, mat, cane, partner.
Kicking horses. Wheelbarrows, obstinate wheel barrows.
Run around own hand. Monkey runs. Various balances on hands.
Hand stand. Cartwheel. Hand-walk &c.

Body Movement: Trunk

"Stretching and Curling' (extending and folding) movements, in any of the following positions;

- Sitting position
- Kneeling
- With a "twist" in it
- Lying on back
- Lying on tummy
- Lying on side
- Standing.
- Lying with a partner.
- While using apparatus.

Allow the children to build up a flowing sequence of changing stretches and curls, all in different positions.

When a child has built up his own sequence of curls and stretches he can do some fast and some slow or suddenly or low down and high up or sustained &c.

Skills

There are two types of skills that should/must be taught:–

(a) Skills with apparatus	Ball throwing, aiming, catching, fielding, bouncing &c. Skipping with rope–poise and control.
(b) Skills on the floor	Hand stand, head stand, cartwheel, leap frog, rolls.

A. (i) Skills with a ball.
  (ii) Ball handling (alone).
  (iii) Catching (with partner).
  (iv) Throwing and aiming (alone).
  (v) Throwing and aiming (with partner).
  (vi) Fielding and picking up (alone).
  (vii) Pat bouncing (with hand or bat).

B. Skills with a rope
  (i) Skipping forward, backward and with arms crossed, usual variations.
  (ii) Alone or with partner, making 'mirror' patterns.
  (iii) With check and change of rope direction.
  (iv) Child moving to make patterns.
  (v) 'Sound' patterns. 'Shape' patterns.
  Poise and grace at all stages (arms, body, head).
  Fast and slow. High and low. Curled and stretched.

C. Skills on the Floor (Agilities)
  (i) Hand stand type.
  (ii) Head stand type.
  (iii) Cartwheel.
  (iv) Leap Frog.

Recommended Books:
  (1) MOVING AND GROWING.
  (2) PLANNING THE PROGRAMME (H.M.S.O.)
  (3) HANDBOOK OF PHYSICAL EDUCATION FOR SCHOOLS PART I (*A. N. Entwistle*).

Games and Games Training

Organised games training lessons should be conducted regularly and should be complementary to the P.E. lessons.

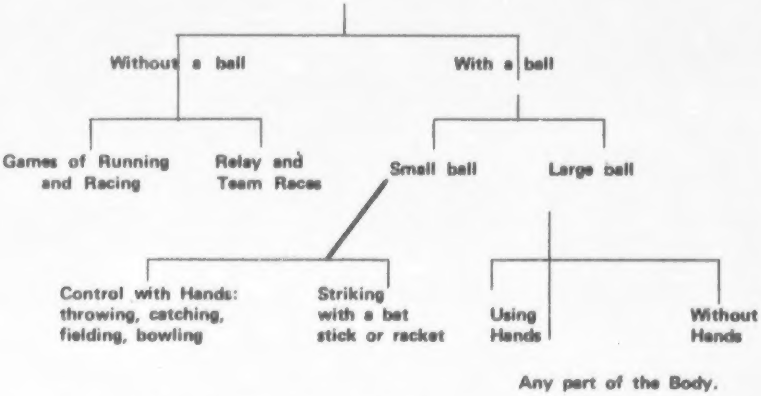
These lessons should aim to provide each pupil with the maximum amount of physical activity, interest and enjoyment, to give practice and training in footwork and body management; to give pupils opportunities to use and become helpful with games equipment of many kinds, (e.g. large and small balls, bats, sticks &c.); to give practice in combining with other plays and to give coaching in tactical play against opponents leading to small side team games and in preparation for national team games.

The teacher's plan should be to analyse the game, it is intended to teach and to break it down into its basic skills &c.

(*a*) Soccer–kicking, heading, dribbling, trapping &c.
(*b*) Cricket and Rounders–bowling, fielding, batting, throwing and catching.
(*c*) Padder tennis–ground strokes, volleys, forehand, backhand.
(*d*) Netball–shooting, passing &c.

The classification set out below indicates the wide range of activities from which a selection might be made.

Games and Game–Like Activities


Without a ball
With a ball
Games of Running and Racing
Relay and Team Races
Small ball
Large ball
Control with Hands: throwing, catching, fielding, bowling
Striking with a bat stick or racket
Using Hands
Without Hands
Any part of the Body.

Sequence of Training: Individuals–partners–group: Either by cooperation or competition.

What the primary school child should know.

At the end of the primary school course children should have received thorough training in the following:–

1. Ability to work in Free Formation.
2. Ability to work informally.
3. Observation and an understanding of good form–and movement.
4. An understanding of RELAXATION and its application.
5. The use of small apparatus and its careful handling.
6. Ability to work as a member of a group.

7. The following particular skills:–
    (*a*) Good running style
    (*b*) Jumping with good landing.
    (*c*) Activities for mobility and strength as under:–
        (i) Spine (Trunk).
        (ii) Arm and shoulder.
8. Class Activities: forward roll, backward roll, hand stand, head stand, cartwheel and leap frog with good take off and landing.
9. Posture–ability to assume a good standing or sitting position.

These activities should represent the peak of achievement at the primary school, whereas, for the new entrant to the Junior Secondary School, these same activities are the basic fundamentals. In general the standards and activities set out as the aims in Primary work can be described as "basic" to any Secondary Scheme. No educational progress can be made without ensuring that these requirements have been satisfied.

A word of advice to the Secondary school teacher: It is futile to attempt more advanced work unless these fundamentals are well practised and acquired, so it is strongly recommended that in the first year revision of the above mentioned programme should be undertaken.

Dance and Movement

Dance creates for the individual an awareness of harmony between himself and his environment from which may grow his own internal harmony of body, mind and spirit. It may become, therefore, an outward and visible manifestation of an inward and spiritual grace.

From a more practical point of view, it is a readily acceptable form of physical and cultural education, since it can be conducted both in and out of doors with equal ease and with a minimum of equipment. Moreover its appeal to most children is immediate.

Level I—5-7 Years

1. They are likely to have less muscular and motor co-ordination than is desirable.

2. Their understanding of the art form will be at a minimum.

3. Desire to move and to dance will undoubtedly be very high in this age group.

4. Children are quite uninhibited at this age.

5. Children are particularly active at this age group.

It is necessary to *limit* the activities of this group. Teaching should be limited to CREATING Awareness in the child that DANCE is a continuation or elaboration of everyday *movements,* done to music, in particular ways.

MUSIC, SONG AND DANCE are closely associated at this stage Songs and games played to music which have as their theme—"DANCE" should be included in the programmes at this stage.

The children should be allowed to experiment with expression as the songs and games suggest: Creative expression and individual expression are the main aims at this stage. Let the children move in whatever way they feel like moving as the music *suggests* to them. It is *suggestion* never dictation or *compulsion.*

Suggestions for Movement

Movements to be done to suitable music which can be played by the teacher:—

Move around slowly, quickly, smoothly, jerkily.
Curl up in a corner, in a ball.
Stretch high, stretch out flat on the ground, roll around.
Hold hands up high. Sway like a tree. Move hands like wings.
Go to sleep. Sway your body slowly.
Pretend to be an animal. Move as it would move.
  e.g. a horse, a dog, a cow, a rabbit, &c.
Walk like a soldier, like a postman, like a dancer.
Move like a swimmer, a driver, a glider.

Some suitable Songs and Games

1. There's a BROWN GIRL IN THE RING . . .
   (*a*) showing motions.
   (*b*) looking like "sugar".
   (*c*) looking like "plums".

2. If you're happy and you know it.

3. We are the Romans.
4. Baissez-down.
5. "Coming down with a bunch-a-roses".
6. "Mamma look de band passing".
7. Here we go round the mulberry bush (mango tree, Christmas bush, guava tree).
8. Trot, trot, go and never stop.
9. If I had the wings of a dove.
10. Here we go lubin loo.
11. Doh-re-me chorus–Sound of music.
12. Grinding Massala.
13. Shoo Fly, don't bother me.

Teachers will be on the look-out for other suitable melodies–there are hosts of them.

Equipment

Non-mechanical–i.e. those not dependent upon the availability of electricity and/or special machines.

Non-mechanical equipment include:

(1) Bottles and spoons.
(2) Bottles containing water at different levels.
(3) Scrapers–made from flat pieces of wood backed with sandpaper.
(4) Bean Bags–cloth sacks filled with seeds which rattle: tamarind seeds, "cow tamarind" seeds, soursop seeds, seeds of jumbie bead.
(5) Drums–made from various commercial tins of varying sizes–kerosene, cooking oil, biscuit tins–some played while resting on the ground, others suspended around the necks of the players with bits of ribbon, tape or elastic.
(6) Tamboo Bamboo–varying lengths of bamboo to be struck on the ground.
(7) Castanets–a piece of wood with two flaps, one at either end.
(8) Cymbals–2 circular tin-covers with a wooden handle.
(9) "Cocoyea Cymbals in stockings"–2 "cocoyea brooms" covered over with old stockings to prevent children hurting themselves with sharp edges.

(10) Chac-chacs.
(11) Drum-sticks.
(12) Tambourines–flattened crown corks attached to flat pieces of wood.
(13) Shell bags–cloth sacks loosely packed with sea shells.
(14) Whips–One short piece of wood hinged to a longer piece.

Mechanical

1. Records.
2. Record Player.
3. Portable battery-operated tape recorder.
4. Piano.
5. Portable Radio.

Frequency

Children love to sing and dance. Not a single day in these classes should pass without some movement.

Activities in *movement* may be taken indoors or outdoors, depending on the weather and with due regard to other classes of the school.

MIME i.e. movement with minimum sound and/or noise–suitable for indoors in open barn-type buildings.

N.B.–A large mirror is an invaluable aid in Mime–interest and attention focuses on it, and there is little need to correct or scold. The mirror helps in *self-correction.*

Level II–7-9 Years

Children aged 7-9 have greater muscular and motor co-ordination than the 5-7 age group.

They can benefit from programmed exercises, i.e. planned exercises.

Exercises should be related to skills and techniques necessary for the execution of dance steps.

Later exercises should include movement of limbs as a follow-up of the relatively more static exercises.

Direction. The important feature of direction should also be tackled at this stage.

Accompaniment. Some awareness of the part played by music in dance should be fostered. By this we do not mean a technical study of musical accompaniment, but an establishment of proper music accompaniment—of how the relevant music affects steps.

Drums. Non-melodic instruments can be used effectively to create this awareness: the direction, the message given to the dancer by drum rolls, drum stops, pauses, &c.

Group Work

At this level allow children to work in large numbers. Allow freedom for individual expression at intervals. A later stage is to let them graduate to working in small groups (4-6) with greater facilities for self-expression and interrelationship, e.g. conflict and co-operation or collaboration.

Actual Dance Performances

Performing actual folk dances should be attempted at this stage, i.e. when the teacher is satisfied that sufficient discipline of body and mind has been achieved through programmed exercises and group and individual work.

Folk dances like Bele and Bongo are appropriate.

National Dances are also suitable, i.e. which have their origin in other lands although they may have some characteristics which are definitely local—Spanish, French and English Dances.

Folk dances are valuable for the contribution they make to the following:

Physical development.
Local history.
Geography.
and Social development.

Costume

Allow children some say in deciding upon costume. Authentic costume has its place not so much for the enjoyment of dance as for insights into Social Studies:—Why did people wear such long dresses? Why all that lace or "torchon"? Why "torchon"? (French word) Why "madras" or foulard—Indian and French.

Pictures of famous exponents of the various dances could be used to advantage: Tourist Brochures—Newspaper clippings.

To date, there is no Picture Library of Various Dance postures. (There is need for such publications showing recognised exponents of these local dances in action in some serial order.)

Equipment (the same as for the 5-7 age group).

The pupils can be involved in making many of the instruments and supplying much of the equipment—thus correlating Handicraft with Dance.

Frequency

Children of this level spend more time in school than at level 5-7. On an average—1 hour per day more = 5 hours per week more than at the 5-7 level.

At least about 1½ hours per week should be devoted to Physical Education—i.e. 3 half-hour periods on every other day, e.g. Monday-Wednesday-Friday afternoons.

Accompanists

1. Most of the equipment and many of the instruments that are non-mechanical are intended for the use of the pupils.
2. One group can operate the instruments while another moves, and vice versa.
3. Allow children to experiment with different combinations of instruments.
4. Encourage pupils to count aloud at some times. In this way Dance helps Number.
5. Some pupils may be required to ring the changes, e.g. "CHANGE NOW", "Yoo-hoo".

Some Exercises

I. STATIC OR STANDING POSITIONS:
Stride-standing; kneel-standing; kneel-sitting; ride-sitting; crook-sitting; crook-lying; fore-foot standing; cross-legged sitting.

II. EXERCISES FOR CARRIAGE:
A. (*a*) Rest as you would after a strenuous game.
(*b*) On shore rolling like waves.

B. *Breathing Exercises*—to enable children to differentiate between chest breathing and abdominal breathing:
(*a*) Rise like dough.
(*b*) Rise like a balloon.

(*c*) Smell an appetising dish of curried shrimps, fried chicken.
(*d*) Spread like an umbrella.

C. Active Exercises for correcting carriage:
(*a*) Sit like a sack of flour.
(*b*) Sit like a withered flower.
(*c*) Sit like the same flower sprung to life by a draught of water.
(*d*) Huddle up like a bird when it feels cold.
(*e*) Curve your back like an egret, a flamingo.

D. Head Movements
(*a*) Nod like a horse.
(*b*) Look round like a cock, egret.
(*c*) Nod like a toy horse.
(*d*) Walk like a camel.
(*e*) Butt like a bull.

E. Arm Movements
(*a*) Sway like sugar cane in the breeze.
(*b*) Flutter like the leaves of a mango tree.
(*c*) Flap your wings like a cock.

Levels III–9-11 Years

Children at this level should be extended more fully.

There should be considerable emphasis on work in small groups (4-6).

"Small group" work aims at giving each child the greatest possibility for self-expression and at the same time opportunities to relate in dance with other members of the group.

Deportment, especially in the case of girls who are on the threshold of adolescence, is a very important consideration.

Proper Carriage–exercises for relaxation are of paramount importance as children begin to know, and to understand, adult tensions.

"Walk like a queen".
"Strut like a peacock"
"Walk like a duck".

Drooping heads now accustomed to poring over books, have to be watched.

The teaching of movement begun at level 5-7 should be continued and made more elaborate.

Emphasis is to be placed on *interpretation* and on the use of space.

Pupils are to be encouraged to use parts of their body interpretatively in dance, e.g., the hands, the feet, the head, neck, the shoulders, the eyes, the hips, the chest.

The study of music accompaniment should also be continued and extended.

The response of the dancer to rhythm to timbre should be considered.

Costuming should assume greater importance here.

1. An understanding of certain items of costume—what they symbolize, what effect they create on the viewer—e.g. jewels—beads, earrings, bracelets; skirts—headdresses.
2. As at the earlier level children should be allowed to suggest what articles of costume they consider suitable for specific acts.

   e.g. In what movement/dance/would you use:

   a banana leaf, a bunch of roses, a basket, sandals, alpargatas.

   When would you dance barefooted?

3. LOCAL FOLK DANCES

   Pupils should be well acquainted with as many local folk dances as possible. Acquaintance should include—

   (*a*) the occasions on which these dances were originally intended.

   (*b*) the various steps.

   (*c*) the type of performers—all male, all female, or mixed.

   (*d*) Instruments.

   (*e*) Setting—indoors, outdoors, public, private or community effort.

   (*f*) Costuming.
4. Their acquaintance with National Dances should be increased.

5. The teaching of Modern Dance should be introduced at this level so as to give the child full opportunity to put into practice all that he has been learning about interpretation as well as other skills required in dance.

MOOD: The use of the entire face to communicate changes, in mood, to be consonant with the mode or spirit of the dance should be considered at this stage. So often performers smile or fail to be smiling when the body movements are in fact "smiling", that a picture of contradiction is presented to the spectator.

CHARACTERIZATION: Having been acquainted with the basic requirements, pupils can be allowed to experiment with actual parts, e.g. boys doing "girls' roles" and vice versa.

Youngsters doing the parts of oldsters—"witches", pedlars, &c.

FURTHER EXERCISES

Trunk Exercises:

(*a*) Turn as you would to catch a butterfly.
(*b*) Throw a ball.
(*c*) Throw away a bucket of water.
(*d*) Wring clothes without wetting your feet.

EXERCISES FOR THE MUSCLES OF THE SPINE

(*a*) Arch back like a cat.
(*b*) Rock like a rocking horse.
(*c*) Turn a mill.
(*d*) Swim with your arms only.

KNEE-BENDING WITHOUT HEEL RAISING

(*a*) Stand like dwarfs, "duendes'
(*b*) Stand like giants, phantoms.
(*c*) Plunge into a swimming pool.

SPRING JUMPS

1. Bump like a rubber ball.
2. Jump as on to a dunlopillo mattress.
3. Lie on your back and swim with your legs.

EQUIPMENT: As for the 7-9 level. In addition, a large rug made of foam rubber or some such material is necessary for many of the tumbling exercises, for exercises in relaxation.

Recommended Reading for Primary School (5-11 Years)

1. *Dance Trinidad Dance*—Beryl McBurnie, (Guardian Commercial Printery, 17, Abercromby Street, Port-of-Spain.
2. *Music Movement and Mime for Children* by Vera Gray and Rachel Percival, O.U.P. 1962.
3. *Percussion Band* by Yvonne Adair.
4. *Percussion Band* by Stephen Moore.

CREATIVE ARTS

LITERARY ARTS (or CREATIVE WRITING)

Writing has become a normal mode of expression and communication. It is used:

(*a*) in the reportorial sense—of making factual statements and descriptions to convey objective assessable information and meaning and,

(*b*) in the creative-individual-imaginative sense to produce poetry and fictional work which is more subjective and less generally communicational.

In the latter sense, words are expressed verbally and in writing to produce poems, short stories and novels and plays which are all regarded as art forms. Increasingly, young children are encouraged to participate in these literary activities as a part of the General Education Programme.

Through creative writing children record their reactions to personal experiences by objectifying in words, their inner thoughts and feelings. Because poetry is largely concerned with symbolism it is not always easy to achieve direct communication through it. Yet, with proper orientation, a sensitive intelligent person could identify with the writer and share his feelings.

Creative writing is of value in that it develops emotional stability through the objectification of inner thoughts; it develops facility over the use of words, it facilitates expression and communicates fundamental truths as do all art. Through writing, the teacher gets to understand the child better and in turn, the youngster grows to understand his environment and people better.

All pupils should be encouraged to write poetry, stories and, if possible, plays, although, with the latter, the full effect is achieved only through the element of acting-out the characters concerned. The quality of the written product would be in keeping with the age level, experience and intelligence of the student. Individuality and originality should be encouraged. Things like grammar and spelling would, in the initial stages, play second-fiddle to expression. Oral expression and reading would be advantageous and might well precede written exercises. First efforts would be based upon subjects familiar to the children.

In the Infant Department, pupils express themselves best in oral terms. Very short, simple, original sentence-writing could be produced between the ages of 7 to 9. Long sentences and short paragraphs could be capably written by the 10 and 11 year-olds.

Poetry has its traditions. Short poems by successful international poets and by gifted children could well be read to, and by the class.

It is worth emphasizing that since creative writing is an art, it should be treated as such—i.e. as having somewhat different aims and values from factual writing which is done in another related school programme.

Evaluation of children's poetry and stories is a difficult affair. Detailed discussions with individual pupils is compulsory. The teacher might inform a pupil, by way of encouragement, that his work is good—in which case, it might be read to the class or school, then put up on a display board for general reading—or that it needs to be improved in some particular way or ways.

Questions which might be asked are "Is the work balanced?" "Are words meaningful?" "Has the work some content or significance?" "Do the words sound well when read aloud?"

In this culture, Spoken and Written English have different forms. The major means of verbal communication is an English dialect and in order to convey an oral message effectively, the average young child employs this form of expression quite naturally. In the school, the teaching of Standard English is a necessity, this being the main channel of written and verbal communication in English, internationally.

While it is compulsory that rules of grammar, word structure, spelling, punctuation, &c., be the main concern in the English Language Programme, in the creative-imaginative fields of Playwriting (and Drama), Stories (Fiction), and Poetry, meaningful expression can be easily achieved through the use of dialect and, in fact, both this and Standard English should be used.

ACTIVITIES

Level I (5 to 7 Years)

Stories told or read and poems recited by the teacher and by the pupils. Oral expression should be encouraged to help in the development of confidence and spontaneity. Words used should be simple and graphic and they should "sound" well. Expression should be of greater importance than formal grammar and construction.

A close relationship to Drama and other arts must be maintained.

Subjects must be local.

Individual subjects could be selected from the main headings:—

(*a*) Natural phenomena—animals, birds, seasons, scenes, flowers, &c. e.g. "My Favourite Flower", "The Rainy Season", "The Humming Bird", "The Sea", &c.

(*b*) Myths and Legends—e.g. "The Jumbie", "Papa Bois", &c.

(*c*) Festivals—e.g. "Christmas Morning", "The Steelband", &c.

(*d*) Action—e.g. "The Battle", "The Game", &c.

(*e*) Imagination—e.g. "I am a Moonman", "I am a Fish", &c.

Level II (7 to 9 years)

Writing of stories in simple sentence form, and poems in the form of couplets and quatrains with or without rhyme.

Some emphasis on construction but most on individual expression.

Subjects as for the 5 to 7 year Level.

Level III (9 to 11 years)

Writing of stories in long sentences and/or short paragraph form. Recording of traditional/folk stories should be encouraged.

Re-writing must be done as much as is necessary. Quality of work and content receive greater attention.

Emphasis on individual expression but more attention paid to construction/composition, and the "craft" side of writing. Topics—local, historical, personal—for poems and stories may be selected from

(*a*) The Elements—Rain, Flood, Fire, &c.

(*b*) Nature—Flowers, Trees, Hills, Rivers, Sea, &c.

(*c*) People—mother, Friend, Worker, &c.

(*d*) Animal Life—Dogs, Birds, Fish, &c.

(*e*) Imagination—any subject from imagination or make-believe—Space, Other worlds, &c.

(*f*) Emotions—Love, Happiness, &c.

(*g*) Myths and Legends—writing of traditional and local folk stories.

(*h*) Morality—Honesty, Humanitarian qualities, &c.

Short plays should be attempted, utilizing one or more of the above themes and experiences. Dialect may be used.

All works produced should be used, i.e. read, acted, set up on "display" boards, put in booklet form, &c.

Books &c.

(*a*) Several books with plays, poems and stories for children of various ages, are available at bookshops. So too are books on teaching the subject.

(*b*) Recordings of children's stories, poems and plays are also available.

(*c*) Good programmes by and for children are sometimes broadcast and telecast.

ART/CRAFT

Arts and crafts at both levels of infant and primary school include a wide variety of creative activities which are set out in the programme of this syllabus which, for convenience, has been devised on an annual basis. As far as possible materials used should be of local origin as this will enable the students to develop a creative approach to materials which are around them and which are easily available.

In the crafts programme there is the need for students to become aware of the various plants, shells, clays, woods, &c., which can be used to make things that are both useful and aesthetically satisfying. The teacher should be aware of the availability of scrap or salvage materials which can be useful in the classroom for both art and craft production.

Creativity and experimentation with materials are two of the foundations of Art and Craft Education. The teacher should, when necessary, carry out formal teaching in introducing new ideas and concepts. But his main function should be more of a guide in providing the proper motivation and atmosphere for students' involvement and experimentation of a personal nature. Expression and technique are to be developed hand in hand.

Small children are best allowed to do large pictures with chalks, charcoal and brush since they are unable to control the smaller muscles as older persons are capable of doing. As they grow older they become more easily capable of manipulating smaller tools and creating smaller forms.

Children work in a natural manner. Theirs is a different world. Their visual perception is somewhat different from that of older persons. It is normal for them to draw what they know and not what they see; the relationship of one thing to another is expressed in visually unrealistic terms; parts of one thing are expressed in a disproportionate manner; the laws of perspective are not regarded.

In using this Syllabus, the teacher should employ his initiative especially in dividing any year's activities on a termly or monthly or weekly basis. He should create a convenient but rational division in such a way, that, by the end of one year, his pupils would have had experiences in all of the main areas indicated and would be ready to begin the programme for the following year.

DURATION OF ART-CRAFT CLASS

The ideal approach would be to allow a child to work at his own rate and begin and conclude art activities when he is ready to do so.

However, in education systems, a subject is usually allotted a set period and it is suggested that in the Infant Department between 20 to 25 minutes per day be used for art-craft; and in the Primary Department, 30 to 35 minutes be allocated for this purpose.

There is an alternative. In the Infant Department, one and a half to two hours might be allotted daily to all of the creative arts and the various activities may be practised according to the needs of pupils as assessed daily by the teacher, in which case, more art-craft might be done during one week and less during another. It becomes the duty of the teacher to maintain a proper balance among all creative activities.

In the case of the Primary Department, the same approach may be used but it might be necessary to have "Creative Arts" for only two or three sessions of say two hours each per week in which case the adjustment is made accordingly.

EXAMINATION

Ideally, the Creative Arts should not be "examined" in the normal way although it is necessary to practise some form of assessment and evaluation.

It being difficult to mark "expression", it is suggested that Letter Grades be awarded on the basis of Effort-Progress, technical attainment, interpretation of instruction, extent or volume of work done, &c.

Letter Grades and their numerical counterparts are to be found in this booklet on page 146.

ACTIVITIES—Level I—Year 1

(1) *Picture Making:*

To develop original pictorial expression, imagination and technique.

Drawing, painting and collage—using a variety of materials e.g. finger paints, chalks, pastels, crayons, coloured paper &c. Creation of pictures of things around (e.g. people, home, birds, animals, trees, plants, household articles, &c.) and of subjects, taken from everyday life (e.g. people at work, play, &c., local festivals, the home and family, accidents, topical events, imaginative subjects &c.)

(2) *Pattern Making:*

To develop a sense of rhythm and order and technique.

- (*a*) Paper tearing and cutting to create repeat—shapes of simple animals, objects, figures, &c.
- (*b*) Drawing and painting of all-over patterns using letters, figures, shapes &c. Materials to be used are the same as for picture-making.

(3) *Three Dimensional Work:*

To develop original expression, imagination, an appreciation of solid objects, and space and technique.

- (*a*) Modelling—animal forms, human figures, fruits, &c.
- (*b*) Simple objects in clay e.g. pots, dishes, &c. Materials include clay and plasticine.

(4) *Appreciation:*

Chats about function of crafts produced, and about pictures and models.

ACTIVITIES—Level I—Year 2

(1) *Picture Making:*

To develop original expression, imagination and technique.

Drawing, Painting and Collage—using a variety of materials such as finger paints. chalks, pastels, crayons, coloured paper, &c.

Producing of pictures of things and peoples in the environment and subjects from everyday life and from imagination e.g. people at work and play, festivals, family activities, topical events, scenes from stories and rhymes, &c.

(2) *Pattern Making:*

To develop a sense of rhythm and order and technique. Production of repeat patterns.

(*a*) Printed patterns—cross-section of stems and fruits &c.
(*b*) Drawn patterns—letters, lines, shapes, &c.
(*c*) Collage—torn paper of various shapes and textures.
Use of chalks, crayons, inks, assorted stems and fruits &c.

(3) *Three Dimensional Work:*

To develop original expression, imagination, an appreciation of solid forms in space, and technique.

(*a*) Modelling of figures, animals, fruits, &c.
(*b*) Useful objects such as pots, dishes, &c.

(4) *Appreciation:*

Chats about articles produced during craft periods and of pictures made by pupils of the class.

ACTIVITIES—Level II Year 1

(1) *Picture Making:*

To develop individual expression, imagination and technique. Drawing, Painting and Collage—Objects and subjects from everyday life and from imagination, e.g. plants, animals, people, festivals, home life, street scenes. Materials—coloured chalk, charcoal, crayon, brush, tempera, coloured paper, assorted materials.

(2) *Three Dimensional Work:*

To develop imagination and expression in modelling, carving &c. and in the use of space.

(*a*) Toys–animals, dolls, &c. with assorted materials such as used boxes, wire, cloth, &c.

(*b*) Modelling–forms of familiar things–people, animals, fruits, flowers, birds, &c., using clay and plasticine.

(*c*) Carving–forms of people and animals, using soap.

(3) *Crafts:*

To develop a sense of rhythm, proportion, and harmony.

(*a*) Repeat pattern from materials (as for picture-making).
  - (i) Printed patterns–fruits, stems, &c.
  - (ii) Line and letter patterns.
  - (iii) Drawn patterns.

(*b*) Greeting cards with crayons, pen and pencil.

(*c*) Dishes, pots, &c. from clay and plasticine.

(*d*) Containers &c. from thick paper, folded and cut and stuck.

(4) *Appreciation:*

Discussion of items produced in classes; of things made for home and school use; of original and reproduced art-craft works.

ACTIVITIES–Level II–Year 2

(1) *Picture-Making:*

To develop individual expression, imagination and technique. Drawing, Painting and Collage work. Making of pictures depicting objects; plants, people, houses, &c. Subjects from life, from lessons, from imagination.

Materials–pen, pencil, crayon, charcoal, chalk, tempera colours, paper, assorted materials such as thread, cloth, plastics, &c.

(2) *Three Dimensional Work:*

To develop an understanding about expression in space.

(*a*) Modelling–forms of people and animals.

(*b*) Carving of similar forms from soap, &c.

(3) *Crafts:*

To develop an understanding about materials, tools, and useful objects.

- (*a*) Paper work: Toys e.g. wind-mills, sail boats, dolls, masks, &c.
- (*b*) Puppets–Paper-bags, stuffed-stocking, corn-cobs, &c. Characters created for stories.
- (*c*) Lettering–manuscript writing (cursive and script), greeting cards, &c.
- (*d*) Pattern Work–Repeat patterns–block printing (cross-section of fruits and stems, corks, bobbins, &c.) Also, drawn and painted patterns.

(4) *Appreciation:*

Discussions about work produced in the Art-craft classes and about things made elsewhere by artists and craftsmen.

ACTIVITIES–Level III–Year 1

(1) *Picture-Making:*

To develop original expression in pictorial form and to develop technique.

Drawing, Painting and Collage: Depicting of scenes and events from everyday life, from lessons and from imagination. Materials –pen, pencil, crayon, charcoal, tempera colours, brush, paper, assorted materials (twine, thread, plastics, card-board, &c.)

(2) *Three Dimensional Work:*

To develop appreciation of the use of space, of materials and of technique.

- (*a*) Modelling and carving using a variety of materials–soft wood, clay, plasticine, papier mache, &c.
- (*b*) Wire bending to produce interesting shapes e.g. figures, animals, &c.
- (*c*) Construction of three-dimensional shapes with assorted material such as wire, pieces of wood, cork, cardboard, plastics, &c.

(3) *Crafts:*

To develop technique, and an understanding of the making of useful articles.

- (*a*) Puppetry: Characters built from paper bags, small boxes, seeds and dried fruits, &c. These characters should be connected with particular stories of events.
- (*b*) Plaiting and weaving–making of mats, belts, &c., from coconut leaves, grasses, &c.
- (*c*) Pottery–Introduction of coil pots and pinched pots.
- (*d*) Lettering–Block letters–capital and common letters–making of signs and greeting cards.

(4) *Appreciation:*

Discussions about work produced by pupils and by adult artists and craftsmen.

ACTIVITIES–Level III–Year 2

(1) *Picture Making:*

To develop original pictorial expression and technique in using a variety of tools and materials.

Drawing, Painting and Collage: Depicting of scenes and events from everyday life, from other school subjects, from everyday life and from imagination. Material–pen, pencil, crayon, charcoal, tempera colours, brush, paper and assorted materials such as plastics, threads, cardboard, &c.

(2) *Three-Dimensional Work:*

To develop ability to use a variety of materials in individual expressive terms and to build in space.

- (*a*) Modelling and carving–clay, soap, wire, pitch, soft wood, &c. People, things, and animals from the environment and from imagination.
- (*b*) Wire bending–shaping of objective and non-objective forms.
- (*c*) Construction–Assembling of different types of materials to produce objective or non-objective forms. Material: varied e.g. wood, wire, plastics, &c.

(3) *Crafts:*

To develop:

(*a*) the ability to produce useful objects and

(*b*) technique in manipulating different materials and tools.

(1) Lettering–Greeting cards for various occasions. Posters relating to activities of the school, e.g. School Fair, Sport Meeting, Speech Day &c.

(2) Pottery–Thumb, coil and slab pots, dishes, vases, &c.

(3) Plaiting and weaving. Making mats, cushions, bags, &c. from coconut and other leaves, grasses, &c.

(4) Paper and Cloth work: Toys, puppets and marks from papier mache, paper bags. Also booklets, boxes, &c.

(5) Decorative work–patterns and designs, &c. applied to craft work produced. e.g. pots, table cloths, wrapping paper, &c.

(6) Other Crafts: Use of assorted materials to produce household articles–swizzle sticks, pots, tools, containers, &c.

(4) *Appreciation:*

Discussions on work produced by pupils in art and craft fields: Visits to shops, exhibitions, &c. Use of slides and film strips. Discussions on original and reproduced work by artists and craftsmen.

SOME LOCAL MATERIALS AND THEIR USES

BARK	collage, prints, rubbings, dyes (by boiling).
BAMBOO	carving (cups, vases, scoops) (beads for curtains, necklaces, &c.) construction, weaving (mats, baskets).
BERRIES	for obtaining various kinds of colouring liquids.
CALABASH	containers (boli, bowls, cups, dippers, &c.), scratch surface to decorate.
CANE AND ROSEAU-ARROWS	construction (bird-cages, carnival costumes), dry floral arrangement, &c.
CEDAR GUM	for sticking paper, &c.
COCONUT (DRY NUT-SHELL)	carving (ashtrays, vases, cups, lamp-bases), heads, jewelry and ornaments.
CLAY	pottery and sculpture—modelling, carving (pots, dishes, vases, &c.)
COCOYEA	construction (kites, cages, table-mats, &c.)
EGG SHELL	"whole" or "powdered"—jewelry, mosaic, collage, decorations &c.
FIBRES	from leaves, barks, &c.—plaiting, weaving, collage, &c. (belts, bags, mats).
FRUITS	for block printing—e.g. green young avocado, mango, ochro, papaw, &c.
LEAVES	green or dry—printing, collage, mosaic, weaving and plaiting.
LEATHER	belts, bags, &c.—scraps for collage, mosaic, blocks for printing, &c.
PALMISTE	weaving and plaiting (mats, baskets, &c.)
PEBBLES	mosaic, collage, construction, jewelry &c.
PETALS	for obtaining colouring liquid, mosaic, collage, &c.
PITCH	binder, carving and modelling, &c.
QUARRY CHALK	carving, drawing
ROOTS	Sculpture or carving, dyes, (e.g. coconut roots) &c.
SAND	collage, wet sand sculpture, "drawing", &c.
SAFFRON	for obtaining yellow colour-dye.
SAW-DUST	collage, fuel for biscuit firing of pots, relief work (maps &c.) can be coloured.
SEA SHELLS	collage, shell craft (jewelry, decoration, &c.)
SEEDS	jewelry, mosaic, collage, decorative work &c.
SOFT STONE	carving.
STEMS (and FALSE STEMS)	for block printing e.g. tannia, eddo, banana, papaw, &c.
STRAWS (Grass)	weaving plaiting, collage.
STICKS	puppet construction, printing, &c.
SYGINE	craft work (weaving, baskets, vases, &c.)
TORCHON	purses, bags, hats, slippers, toys, &c.

Some Local Materials and Their Uses—*Continued*

WEBBING	from coconut trees (table-mats, purses, hats, lamp-shades, also surface for painting.
WOOD (Drift)	carving, construction, for lamp bases, &c.
WOOD (shavings) (shavings)	collage, mosaic, sculpture.
WOOD (soft)	whittling, carving, (sculpture forms, blocks for printing).

AIDS

(a) RECOMMENDED BOOKS:

Teaching Creative Art in the Schools—R. A. SCOTT
Art Today—Edwin Ziegfeld-Holt.
Art Education—UNESCO Publication.
Art Education—Her Majesty's Stationery Office.
Meaning of Art—H. Read-Faber
Art and Child Personality—Ruth Dunnett.
Art and the Child—Marion Richardson, University of London.
Child Art—Wilhelm Viola.
Children as Artists—R. R. Tomlinson.
Education Through Art—H. Read-Faber.
Children and Their Art—C. D. Gaitskell-Harcourt.
Man is a Creator—M. P. Alladin

Books on various crafts: Pottery, Weaving, Lettering, Embroidery, Simple Printing.

(b) PERIODICALS— Art & Craft Education (U.K.)
Art Education (U.S.)

(c) FILMS, SLIDES, ETC.—From Division of Culture, Embassies, &c.

CREATIVE ARTS IN THE CURRICULUM

INFANT AND PRIMARY SCHOOL

GENERAL INTRODUCTION

Creative Art activities form a compulsory area of functioning in the General Education Programme at the Primary School level. They are at least of equal importance to physical, intellectual and moral/social activities and all pupils must engage in the production and appreciation of the arts.

The entire area of creative art activities, namely Music, Dance, Drama, Literary Arts and Art-Craft is concerned with the realm of creation, i.e., with the use of imagination and originality and with the generating of new ideas and productions utilizing established practices and old ideas and materials in new ways. Music deals with Sound, Dance with Rhythmic Movement, Drama with Speech and Movement, Literary Arts with Poetry, Story and Play-writing, and the Art-Craft field deals with the Manipulation of Material. They are all concerned with development and growth of the individual through production and participation.

More specifically, reasons for training Primary School children through the Arts include development of:

(*a*) imagination, originality, individuality and creativity;
(*b*) emotional stability;
(*c*) aesthetic sensitivity;
(*d*) faculties such as the voice, hand, eye, &c., and co-ordination of these and other faculties;
(*e*) confidence, spontaneity and expression;
(*f*) an awareness of phenomena, and of one's place as an individual in the scheme of things, in the stream of life;
(*g*) the ability to communicate through the Arts;
(*h*) an appreciation of others–in the school and community;
(*i*) honesty and sincerity–("It is impossible to lie in Art");
(*j*) an appreciation of the environment as a resource base for creating things–(sounds, sights, materials, &c.);

(*k*) integration with the environment rather than alienation from it;
(*l*) activities which would create the habit of using leisure hours profitably;
(*m*) abilities and attitudes which could be transferred to other subjects in the curriculum;
(*n*) any special talent;
(*o*) a sense of the place and meaningful use of art in varying aspects of everyday life;
(*p*) well-balanced, discriminating, sensitive youngsters.

All children should sing and make "music", dance, engage in make-believe activities, write poetry, and manipulate materials to produce craftwork, pictures and sculpture.

Correlation

All the Arts must be correlated with one another and integrated programmes engaged in. As one example, a theatrical production could employ singing, music, writing, dancing, acting, painting and craft work.

The Arts can, and should be correlated with every other subject in the curriculum, thereby creating greater meaningfulness and understanding of them, e.g. with Mathematics, Science, Social Studies (Health, History, Geography), Physical Education, Language Studies, &c. Projects could be easily worked out through which the entire Education Programme becomes art-oriented.

Facilities

Every school should provide enough space for practice of the arts. The Movement Arts would, of course require more space. Water supply and storage and display space are necessities. There is no valid reason why classes cannot be held in galleries, under trees, &c. A large annexe, unwalled, if necessary, should be built for these classes.

Duration of Classes

Classes in the Creative Arts could be pursued at any time of the day or week. The duration of any single activity should, ideally, be limitless or, rather, limited to the attention span, the interest, and the capability of the pupil at any age or stage. But due regard must be paid to the place of the Art in the General Education Programme and the interests of the class and the school as a whole must be considered. A "normal" Time-Table will have to be followed. Broadly speaking, a Primary School class period ranges from some 15 minutes at the Infant Level to 35 minutes at age 11. Art activities should be arranged to fit, reasonably, into the time limit of classes at appropriate levels.

Materials and Subjects:

The environment and the child's own experiences should form the source of subject matter and of material for the Art classes. The house, streets, people and festivals, animals, plants, birds, the sea, could provide subjects for songs, music, dances, plays, and paintings. The stone, soil, plants, animals, could provide tools and materials for painting, sculpture and crafts. Exploration of the environment and experimentation with local phenomena would develop a deeper and more meaningful appreciation of both art activities and the community and country—not to mention the more fundamental factor of interest in research and joy in the things which belong to the pupil and to which he belongs.

Working Programmes

A Creative Art Programme should normally serve as a general guide. The class teacher should determine minimum ground to be covered over each term, each month and each week. In any one art, one major activity might be pursued over, say, a term or a month, but all major areas are meant to be covered during the year.

Actual single subjects would be taken from every-day life, from imagination, from tradition and from other lessons. Current events such as Festivals, and Seasons would be taken into account—e.g. Xmas, Carnival, Hosay, Croptime, Rainy Season, &c.

Evaluation

Ideally, the Creative Arts at the Primary School level should be evaluated only in terms of individual growth and development. The real difficulty lies in the fact that, by their very nature, the arts relate to subjective elements. However, if absolutely necessary, letter grades may be awarded in respect of work produced by the oldest students on the basis of trained, objective assessment, e.g. Have tools and materials been well used? Has a true interpretation of the instructions been carried out? Is the work original? Is the product apt for the purposes intended? Has the pupil made an honest effort? Is the work well composed? Does it have content or significance? Discussions with individual pupils is of vital importance. In any case, even with young children it is possible for the average understanding teacher to recognize whether an effort has been successful or not. The children must be told of the quality of their work and the best products–e.g. pictures, poems, crafts, songs, might be displayed to others. Poor achievers must be encouraged.

Perhaps the greatest sin which is committed in the evaluation of children's art is when the teacher applies "adult" standards and expects the little ones to perform way beyond their level. The child's work must be evaluated in terms of his own capabilities and those of his fellow studens. At this level, the process of creating is more important than the product.

The Teacher's Role

The teacher in the Creative Art class functions as a sympathetic and knowledgeable Guide. He should inspire and encourage the pupil to produce, to discuss, to follow suggestions or instructions and to appreciate. A teacher need not be an artist or specialist in order to teach art at the Primary level for, here, a General Education Programme is conducted. Any good general education teacher could teach art successfully. He should pursue education courses in Creative Art at the Training College or at in-service courses. After all, he teaches all the other subjects in the curriculum without being a specialist in any. Even in a highly specialized field like Music, a good teacher in the Primary School would be able to teach percussion, simple, singing and appreciation thereby creating interest in, and liking for, the subject, upon which foundation, more specialized work, in at least appreciation, could be later conducted.

Aids

The enterprising teacher would be able to tap a wide variety of resources in order to acquire material which would assist him in his programmes. He could have discussions with qualified teachers and artists, buy and/or borrow books, periodicals, films, slides, strips, recordings from the Culture Division and Embassies in Port-of-Spain and, furthermore, he should attend good exhibitions and performances.

DANCE

The objective of dance in education is not to produce professionals, but to provide opportunities for children to participate and to develop to the limit of their capabilities. Because of the naturalness in our children towards movement, we should aim at creating an atmosphere whereby the spontaneous growth and outcome of our dances can be fully developed.

It must be noted however, that, because music is an integral part of movement due consideration should be given by the teacher to have both music and dance integrated so as to evolve into a workable partnership.

Aims of Teaching Dance in Schools

1. To make pupils aware of the principles governing movement.
2. To preserve and to encourage spontaniety of movement.
3. To foster artistic and aesthetic expression in the medium of the primary art of movement.
4. To aid the creative expression of children by producing dances adequate to their gifts and to the stage of their development.
5. To foster the capacity for taking part in the higher unit of communal dances produced by the teacher.
6. To correlate and to integrate intellectual knowledge with creative ability.
7. To make pupils aware of their varied and colourful historical and cultural background.
8. To help create national consciousness and awareness in the minds of our children

Some Guidelines for Structuring Lessons in Dance

The dance lessons should provide opportunities:–

- (i) To give satisfaction.
- (ii) To arouse and stimulate interest.
- (iii) That contain meaning.
- (iv) That extend capacities and capabilities.
- (v) That increase awareness and sensitivity.
- (vi) That promote values that are artistic and aesthetic.
- (vii) That arouse spontaniety in action.

Level I—Year I and II—(Age 5-7 Years)

At this age children crave activity. They love to move. As deep seated as their urge for activity is their desire for expression. Consequently ample opportunities should be created in order to give them the chance to express themselves. The creative process in dance involves three phases—

(1) the child and his creative power, feelings, and imagination;
(2) the action or interaction of his experiences;
(3) and his outward form of expression.

It is essential that the teacher limit the activities of this group. Through music, song, dance and the games played, the teacher can achieve a great deal of free expression of movement.

Suggestions for Movement

The home and their immediate environment could provide the starting point for movement.

Teachers can build their own repertoire from the following:—

sleep, awake, yawn, bend, stretch, cough, laugh, walk slowly, then quickly, sit at table, comb hair, dress for school, run, walk, swing arms, jump, sway &c.

An Approach in conducting a Dance Lesson

Through sentence structure, the teacher can with appropriate music, get the children to respond spontaneously to such:—

Now my dear little ones let us get up from bed this early morning.

Teacher: Now Mary or John what do you do when you awake on morning?
Pupils: Yawn, Miss.
Teacher: What next do you do John?
Pupils: Stretch, Miss.
Teacher: Let us all yawn and stretch; then let us bend and touch our toes, &c.

A series of exercises can be built up in this way thus using—morning, noon, evening and night experiences to create situations.

Give children opportunities to see, touch, feel, smell, taste. They need to explore, investigate, and find out things for themselves.

Song Games that can be used

I. Jane and Louisa.
  (i) Walking in pairs.
  (ii) Picking flowers.
  (iii) Dancing in pairs.

II. Here we go Lubin loo.
  Put your right hand in &c. (various parts of the body).

III. Grinding Massala.
  Cooking, grinding.

IV. Tippy-tippy- on my shoulder. (The dusty Blue Bell).

Throughout Trinidad and Tobago there are typical environmental song games which can be used effectively.

Musical accompaniment:

Wheresoever a piano exists the teacher can use such music, but in the absence of such percussive instruments can be a useful substitute:

> bits of stick, (tambo bamboo), chac-chac, tin cups (steel drum) crown corks on a string for tambourines &c.

These can be made by the children with the teacher's assistance.

Year II

During the second year period emphasis will be laid on more greater details of the above. Through simple folk tunes and simple folk dance movements children can be made to become fully aware of their surroundings and cultural patterns of the society.

Level II—Year I and II—(7-9 Years)

This is an age where the children have greater muscular control and motor-co-ordination and therefore their activities should be given wider scope for creativity. Through their own words children evaluate outcomes of creative rhythmic movement—"Let's go!" "Can we do it again?" "Let's skip." These are spontaneous exclamations denoting children's movement expression which they become aware of as they learn to control their wonderful bodies.

The teacher should create an awareness of the children's need for action, desire for expression, and the urge to create would necessitate thinking of creative rhythmic movements as an integral part of the school's curriculum.

Suggestion for Movement

In a more defined manner, the school, the home and environmental factors can be the basis of a greater variety of activities. These activities would include bounces, stretches, bends, curls, &c. Pupils at this age are more aware of space in the rooms, space in the open field, the street, the bushes, the sky, the sea, large and small vehicles, the wind, the rain, &c. Teacher can allow pupils to build up themes surrounding the above.

An approach in conducting a Dance Lesson

Teacher's questions, remarks and suggestions along with anticipated responses.

Teacher:	If I said how tall could you be, what would you do?
Children:	We can stretch our hands, arms, and necks, also get up on our toes (relevé).
Teacher:	If we ask you how small could you get, what would you do?
Children:	Roll up, squeeze, shrink, (plié).
Teacher:	How wide can you be? Make yourselves wider. Now shall we put ourselves in a box—a nice small, narrow, box.
	And now let's break ourselves out of the box and see how much space we can use; Now let us see which parts of our bodies we can take out first. Some may start head first, others their feet.
Teacher:	Now let's put ourselves back in the box and then make it go up in a tall box of flowers or a pop corn. How did we got to go higher.
Children:	We jumped.
Teacher:	What other action could we put with this jump?

Children: A hop.

Teacher: Now let us try and jump and hop around the room.

Children: On one foot, on two feet, then as big as we can

Teacher: Let's try it again and see how much space we can cover.
Now what other way can we move to cover space? Can we move like a cat? Then can we stretch like a cat?

Children: Respond.

Teacher: Now are we at a big or low level. Now let us bend, stretch and jump at a low level. Now imitate various animals–Like a horse–gallop, prance, &c.

This format can go on to give lessons in spatial (space) qualities levels, and locomotor and non locomotor movements. The resourceful teacher can also include games like cricket, football, hockey, netball, basketball &c. All these actions can be accompanied by hand clapping or whatever percussive or stringed instruments that are available.

Musical Accompaniment

At this age-range the children should be encouraged to make their own percussive instruments with local materials available. Chac-chacs, tamboo-bamboo, crown corks for tambourines, graters for scratchers, small drums &c.

At this level children are fondly gregarious and as a result should be allowed to work in groups. Small groups of four, five or six should be encouraged to work together.

The Bele, the Bongo, the Jig, the Joropo, Jharoo.

Because of the great impact of the folk dances as exposed through the Better Village Competitions the teacher here can introduce some of the local folk dances observing carefully that the children use a great deal of control of their bodily parts particularly their pelvises.

Folk dances of other lands can also be introduced.

Suggested Dances that can be taught

1. The Maypole or Sebucan.
2. The Joropo.
3. The Castillian.
4. The Jharoo
5. The Bongo.
6. Bele.

The very basic and uncomplicated movements of the above should be attempted.

Level III—Year I and II—(9-11 Years)

By the time the children have attained this age group they should be able to exercise more control of bodily skills. They should be aware of the capabilities of the instrument of the dance—"the body".

Some of the basic principles in folk and modern dancing should be fully emphasised and related to dance composition.

They should be able to recognise and perform an agreeable measure of contraction and releases, pliés and relevés, correct body posture, the basic positions of hand and feet &c.

Pupils should be made to recognise the fact that movement cannot be developed in isolation without recognition of elements of space and rhythm. Some bit of music can be fully introduced at this stage.

The following list and description of activities may serve as a guide to structuring dance lessons.

Movement Fundamentals

Locomotor	Body
walk	swing, twist, kick
hop	bend, strike
jump	stretch, dodge
run	push, shake
leap	pull, bounce

Locomotor Combinations	**Body Combinations**
skip, (walk and hop)	bend and stretch
slide (walk and leap)	push and pull
polka (hop, slide, walk	
	strike and dodge
(hop, gallop, walk)	twist and shake

schottische (walk, walk, bounce and pull, walk hop.

Examples of Locomotor and Body Combinations

leap and swing
hop and shake
skip and bounce
walk and twist
polka and bend

Please note the various factors which must be considered when composing or choreographing dances.

Elements affecting Movement

Space
direction
level
range
focus
floor pattern

Rhythm
tempo
accent
underlying beat
duration
intensity
rhythmic pattern
phrase
measure

experience, ideals, thoughts, feelings, perception.

An Approach to teaching a Dance Lesson—Suggestion for development of Movement.

1. Start a run of a moderate tempo. Increase tempo and run in place. Go around the room and decrease tempo. Suggest that the children go higher and higher and cover more distance on each stride until the run becomes a leap. This idea helps to make such suggestion as going over puddles of water or over hurdles.
2. Begin with an ordinary gallop (combination of walk and leap, two sounds of uneven rhythm). By changing the tempo, vary the gallop—fast and slow, smooth, low and high. Gallop changing directions as forward, backward, and around. Gallop in place with tongue making a clacking sound, Gallop with shoulders. Let the group or class think of different animals that gallop and let each child be an animal he may suggest.

Along with the modern dance concepts and activities suggested the children should be further introduced to the folk fantasies and folk dances of the country.

Because of their ability to exercise great control of their bodies more advanced movement of the folk dances should be introduced—the Bele, the Bongo, the Limbo. Calypso dances. Local folk songs and folk instruments should accompany the dances. Teacher should continue to encourage children to make instruments. It must be noted that throughout the various levels, year II would continue studies of the year I programme in greater details and would be expected to achieve a higher level of attainment in the execution of dances presented.

TERMINOLOGY

Locomotor Movements:	Movements which propel the body through space. They are large free movements to which the legs give impetus. There are five main locomotor movements—walking, hopping, jumping, running, leaping.
Nonlocomotor Movements:	Those movements in which the body is capable of doing in a fixed base—sitting, standing, kneeling.
Combination Movements:	These may be either a series of locomotor movements (walking and leaping) or a series of body movements (bending and stretching), or a series of locomotor and body movements.
Floor Pattern:	An imaginary outline of the path followed by a dancer (or a group of dancers) as he or she moves from place to place.
Composition:	The arrangements of part of movement to produce a complete and unifying whole.
Choreography:	The art of planning and arranging dance movements into a meaningful whole.

Suggestions for Teachers

Throughout the various stages of development the teacher should try and be realistic and provide topics which are associated with the social, cultural, religious and educational background of the country.

As a consequence the following should be observed and researched.

Activities associated with important events of the year.

Christmas
Carnival
Easter–Resurrection, Good Friday
May Day
Corpus Christi
Eid ul Fitr
Divali
Hosein Festival
Dry Season
Wet Season
Discovery Day
Emancipation
All Saints
All Souls
Halloween
Rhythms of Nature and the Elements
Rhythms of Machines–Industry
Work Rhythms of Modern Life
Man and his various occupations
Scenes at the grocery, market, races, sports meeting
Association of movement with sounds wailing, creeking-door, gusty or windy day, rain, slide, glide, jerk.
The Douen, Lagahou, La Diablesse, Papa Bois.

Use of Songs and Chants of Indian and African Origin. The Steelband, Calypso.

List of Books for Suggested Reading

	Books	*Author*	*Publisher*
1.	Dance Trinidad Dance Outlines of the Dances of Trinidad	Beryl McBurnie	Guardian Commercial
2.	Music and Movement	Ann Driver	London Univ. Press Toronto (See Lumen's)
3.	Creative Rhythmic Movement	Gladys Andrews	Prentice Hall Inc. Englewood Cliffs
4.	Modern Dance Building and Teaching Lessons	Aileen Lockhart & Esther Pease	Wm. C. Brown Comp. Pub. Dubuque Iowa (USA)
5.	Roots and Rhythm	Rev. Nettleford	Hill and Wang N.Y.
6.	Haiti-Dance	Lavinia Williams Yarborough	Branners Druckerer Frankfurt auMain
7.	Anatomy for the Dance Vols. I & II	Raoul Gelabert	Danad Pub. Co. Inc. 10 Columbus Circle N.Y., N.Y. 10019
8.	Folk Dances of Trinidad and Tobago	M. P. Alladin	
9.	Pamphlets on the Folk Arts of Trinidad and Tobago		
10.	From Congo Drum to Steelband	J. D. Elder	U.W.I., St. Augustine
11.	Dances and Musical Activities for Juniors	M. A. Jarvis	Fa[illegible] & Faber Ltd. 24 [illegible]ssel Square, London
12.	A Pocket Guide of Folk and Square Dances and Singing Games (for the Elementary School)	Richard Kraus	Prentice Hall Inc. Englewood Cliffs, New Jersey

MUSIC

The main function of Music in the Primary School is to develop in children the ability to respond to beautiful sounds with pleasure and understanding. The body and mind need carefully selected and contrasting activities to be healthy in the school environment. Allowing children to stand up and sing or perform an action song following quiet and confining desk work, or to relax and listen to appropriate recorded music following physical exertion, are ways of using music to provide a balance in the school day.

In a well-balanced school programme, every child should have an opportunity to make music through being guided and instructed in singing, creating musically, listening and responding to music, and throughout the course, tonic sol-fa should be used as a powerful aid in ear training.

The following outline of musical experiences for the primary school child, tries to cover some aspects of Creative Activity, Singing, and Music Appreciation.

It is realized that some schools will find it difficult to realize the standard indicated by this outline and also that some schools will be able to go far beyond its modest recommendations.

For example, a number of schools already have Steelbands and more are establishing them.

This is to be actively encouraged but no prescription is set out.

Throughout the course the teacher will seek opportunities for relating the music programme to the programme followed in Social Studies, Physical Education and other school activities.

MUSIC SYLLABUS FOR PRIMARY SCHOOLS

Level I—5-7 Years

Creative Activity	Singing	Listening
Movement to Music—Walking, Marching, Skipping Rowing, Swaying. &c. Recognition of loud and soft sounds, high and low sounds. Imitation of rhythms through clapping or tapping by the teacher. Echo clapping The playing of Percussion instruments. (See the Dance)	Action Songs Singing Games Nursery Rhymes Question and Answer Songs. Simple Folk songs. The Major scale in Tonic Sol-fa.	Short pieces with compelling rhythm—Marches, Dances, &c. for children to move to. Infants will not be expected to sit still as would adults.

Level II–7-9 Years

Creative Activity	Singing	Listening
Clapping short rhythmic phrases, beating time–2, 3, 4 beats in a bar. The playing of Bamboo Pipes. The Recorder, and improvised instruments e.g. (Bott (Bottles with spoons. (See the Dance) The Melodic sense should be developed by the use of Sol–fa. Children should sing from the black-board simple 8-bar melodies in Sol–fa notation, and also practise to write the names of notes played or sung by the teacher after Doh has been sounded.	Unison Songs, including West Indian Folk Songs, and Songs from "Ten-a-Term." Short Songs composed by the children. The creative approach to the singing of Unison and other songs i.e. asking whether the song should be soft, loud, &c.	Short pieces with compelling rhythm and definite character–gay, dreamy, vigorous. Rounds. Etc.

Level III–9-11 Years

Creative Activity	Singing	Listening
Playing of Percussion and fretted instruments, e.g. cuatros and guitars, Bamboo Pipes, Recorders and improvised instruments. Clapping Rhythmic patterns. Beating time–2, 3, 4 beats in a bar. Conducting, French Rhythm, names Staff Notation. Melody Making. Composing songs. Exercises in Sol-fa from the *Criterion Sight Reader, Part I (Curwen).*	Folk Songs, Easy Songs by the great masters; Songs by contemporary composers including examples by the children themselves. Rounds; Some 2-part songs and some Descants.	Short selections of music in different styles from various centuries and continents. Instruments of the Orchestra; The human voice. Children should be introduced to the names of composers and outstanding performers. Films and Television will be increasingly used and biographical and historical writings should be available to supplement classroom chats and discussions.

SOME EXAMPLES OF SONGS FOR PRIMARY SCHOOLS

INFANTS

Action Songs

1. Head, Shoulders, Knees and Toes.
2. Move All Your Fingers.
3. If you're happy and you know it, clap your hands.
4. Shoo fly don't bother me.

Singing Games

1. Brown girl in the ring.
2. Jane and Louisa.
3. In a Fine Castle.
4. I Lost my Glove.

Nursery Rhymes

1. Girls and Boys come out to play.
2. Hickory Dickory Dock.
3. Hush-a-bye baby.
4. Jack and Jill.

Question and Answer Songs

1. The Echo.
2. What's Your Name?
3. What does the Kitty say? Meow, meow . . .

Folk Songs

1. Sammy Dead.
2. Shoo Fly.
3. Brown Girl in the ring (game).

Music for Percussion

The School Band Book (Paxton).
The School Percussion Series (Part One).
Playing with sound–Elizabeth Barnard.

JUNIORS

Rounds

1. Row, row, row your boat.
2. White Coral Bells.
3. White Sand and Grey Sand.
4. Come Follow me.

Unison Songs

1. Callers–by Arthur Benjamin.
2. The Children's Playground–by Douglas Hopkins.
3. Lullaby–by Brahms.
4. The Wandering Miller (Oxford School Music Book Series)–Schubert.

Folk Songs

1. Leh mi see ochro blossom otherwise called "Edward Oh".
2. Johnny Grotto.
3. Mangoes.
4. Sly Mongoose.

Music for Recorder

1. My Recorder Tune Book–by Freda Dinn.
2. Fifty Songs of Praise–by Freda Dinn.
3. Play and Sing with Us–by Walter Bergmann.
4. Descants in Consort–by Kenneth Simpson.
5. School Ensemble Book–by W. Bergmann.
6. First Concert Pieces–by Robert Salkeld.
7. Der Floten muikant (Schott Ed. 3589).
8. Method for the Recorder– (Geisbert) – Schott 2430A

SENIORS

Rounds

1. My dame hath a lame tame crane.
2. Look, neighbours, look.
3. Slaves to the World.
4. Sing me merrily

Canons

1. I love Sixpence.
2. I have Twelve Oxen.
3. Old Abram Brown–Benjamin Britten.
4. Tallis' Canon–Thomas Tallis.

Unison Songs by Various Composers

1. John Peel.
2. Come, Golden Sunlight–Handel.
3. The Seekers–George Dyson.
4. Fairest Isle–Purcell.
5. A Tragic Story–Benjamin Britten.

Folk Songs of Many Lands

1. Santa Lucia–Neapolitan Folk Song.
2. Marianina–Italian Folk Song.
3. Gypsy Dance–Spanish Folk Song.
4. Blow away the morning Dew–English Folk Song.
5. Marjorie Thomas Oh!–Trinidad and Tobago Folk Song.

Two-Part Songs

1. The Ride of the Witch–Charles Wood
2. When Cats run Home–Eric Thinman.
3. The Sirens–Eric Thinman.
4. Serenade–Schubert.

Trinidad Folk Songs (from the list attached, and others from the book of Folk Songs by Edric Connor.)

List of Recommended Books for the Teaching of Music in Primary Schools

A Music Guide for Schools–Priestly and Grayson.
Song Teaching–Lucy M. Welch.
Vocal Tehnic–Tkach–Neil Kjos Music Co., Park Ridge, Ill.
Cantemus–Parts I, II–Curwen.
Folk Songs of Many Lands–J. S. Curwen.
Ten-a-Term–Folk Songs–Mary Barham–Johnson; Curwen.
The Dett Collection of Negro Spirituals (Schmitt, Hall & McCreary Co.) (Minneapolis).

The International Book of Christmas Carols by Walter Ehret and George Evans, (Prentice Hall)
Five-to-Eleven–Johnson–Curwen.
Folk Songs of Jamaica–Murray–O.U.P.
Folk songs of Europe–Karpeles–Oak Publications.
Favourite Spanish Folk Songs–Oak Publications.
Jamaican Song and Story with new Introductory Essays by Phillip Sherlock, Louise Bennet and Rex Nettleford. Collected and edited by Walter Jekyll.
Twelve Folk Songs from Jamaica edited and arranged by Tom Murray and John Gavell.
Songs from Trinidad–Edric Connor.
Song-games of Trinidad and Tobago–J. D. Elder.
"PAN" the story of the STEELBAND . . . BWI Sunjet Publication
GUIANA SINGS by Vesta Lowe.
The History of Music for Young People–John Russell.
Twenty Singing Activities for the Tinies –Nora Graig.
First, Second, Third Books of the Great Musicians–Scholes, O.U.P.
The Oxford Song Book–Volumes I and II, O.U.P.
The Oxford School Music Books– I, II, III, O.U.P.

List of Recommended Books for the Teaching of Music in Primary School

50 Canons and Rounds–compiled by Harold Newman.
Songs for All Seasons–Joan Brocklebank.
Twenty-six Classical Songs by various composers (Novello).
Kookoorookoo–Various Composers (A. & C. Black Ltd.)
Kikirikee–Various Composers (A. & C. Black Ltd.)
Singing for Pleasure–Holst–O.U.P.

Recorded Folk Music–West Indian

1. "Band a Lang"–by La Petite Musicale.
2. West Indies Festival of Arts, 1958.
3. Folk Songs by the Mausica Teachers' College Choral Society.
4. Folk Sounds of Trinidad and Tobago . . . Selections from the P.M's Best Village Trophy Competition, 1967.
5. Authentic Jamaican Folk Songs . . . The Frats Quintet.
6. Jamaican Sings . . . Lily Verona.
7. Caribbean Folk Melodies by Mausica Teachers College Choral Society (to be released).

Steelband Music

1. Trinidad and Tobago Steelband Music Festival–Vols. I-III.
2. Pan Am Jet Northstars.

Folk Instruments

1. Guitars (Not electric).
2. Cuatros.
3. Maracas.
4. Chac-Chacs.
5. Scrapers.
6. Tenor Pans.
7. Drums of various kinds . . . including Tassa.
8. Bamboo flutes.
9. Cymbals.
10. Dhantals.
11. Rhumba Boxes.

GRADES

A+: 90 –100
A: 75 – 89
B: 60 – 74
C: 50 – 59
D: 40 – 49
E: 0 – 39

DRAMA

Drama Education is designed to provide opportunities for the child to use language vitally and expressively through involvement in creative activity. It offers scope for the direct application of knowledge gained in other subject areas, while at the same time reinforcing what has been learnt by extending and deepening the child's experience. The knowledge gained in this way can also be transferred to other forms of expression and to other subject areas.

Drama caters to the gifted as well as the backward child, as academic barriers do not exist in dramatic activity. Each child is enabled to realise unlimited possibilities in the realm of the imagination, where his own interest and effort have the greatest validity. The child is positively encouraged to use language in imaginary situations, and also learns to become consciously adaptable, a quality necessary not only for his language development but for his further education and future life.

Drama in the classroom is not for presentation to an audience, but is an activity in which the whole class participates, even though for convenience of organisation and space utilisation only a small number may be acting at one time. The pupils who watch are participants too, and their active interest, involvement and commentary are an integral part of the exercise.

The aims of Drama in the Language Arts Programme are summarised as follows:–

1. To motivate the child to use language to express his thoughts, feelings and emotions, by giving him opportunities to play out situations.
2. To foster the imaginative use of language by involving the child in the world of "make-believe".
3. To reinforce material already taught and to permit the child to extend and synthesise learning experiences.
4. To help the child to develop a sense of the validity of what he wishes to communicate through the characters he creates.
5. To help especially the shy child, the slow learner and the child with speech difficulties to develop fluency of expression.

The dramatic activities set out for various age levels represent an arbitrary division based on the general abilities of children at different stages of development. The teacher is therefore free to select appropriate items from any stage to fit in with his own programme of work, and to repeat activities in subsequent age levels. At all levels the teacher will find it useful to integrate drama into work in other sections of the Language Arts Programme, viz., Speech Training, Reading, Story Telling, Poetry and Oral Composition. Skills of Handwriting, Spelling and Written Composition can readily be employed as follow-up activities to Drama.

Activities will be motivated by experiences which are entirely from imagination; from everyday life both inside and outside of the school and from other subjects

Level I – 5-7 years–The Individual Child within the Group

A. Language opportunities in association with body movement:
    (i) Occupational activities using different parts of the body;
    (ii) Effort, flow and time of movement;
    (iii) Rhythm and repetitive movement.

B. Development of patterns of movement together with sounds: Sound and sense words, sounds on improvised instruments.

C. Exploring space, shape, relationship, direction–freely or in response to commands.

D. Development of the senses, including sound games and listening experiences with poetry and song.

E. Activity based on observation of a single character from stories.

F. Dressing up as a character, possibly from E. above. Also speech, if it is forthcoming.

Level II – 7-9 years

The children in pairs or small groups, working simultaneously or sequentially.

A. Combined activities, contrasting activities based on above, or suggested by story, poem or song.

B. Building rhythms, phrases, sequences of movement with and without sound added to express emotion. Representation of real-life situations.

C. Creation of characters from story, poem or song.

D. Play-making: interaction of character, building of plot either created by the children or drawn from literature.

E. Conversation of characters making dialogue.

Level III – 9-11 years

Group Activities:

A. Adaptation to partners and group members: dramatic action, reaction, response.

B. Combined qualities of body effort in response to situations and incidents indicated by language.

C. Play reading and interpretation. Discussion of plot, theme, character and situation.

D. Improvisations based on play, scripts or stories.

E. Play-making: building dramatic dialogue.

Examinations:

The nature of drama makes it difficult to be examined but the following criteria might be used to assess the competence of pupils in drama:

(*a*) Concentration and absorption;
(*b*) Enthusiasm and alertness;
(*c*) Freedom and variety of movement;
(*d*) Clarity of verbal expression;
(*e*) Creativity;
(*f*) Role identity.

BIBLIOGRAPHY

Title	*Author*	*Publisher*
The group approach to Drama Books 1-3	ADLAND, D. E.	Longmans
Number rhymes and finger plays	BOYCE & BARTLETT	Pitman
Speech and Drama	BRUFORD, ROSE	Methuen
Drama in Schools	BURTON, E. J.	Herbert Jenkins
Teaching Drama	COURTNEY, RICHARD	Cassell
The School Play		Cassell
Moving into Drama Books 1-4 with Teachers' Book	DOHERTY, G. D. & BLEAKLEY, J. A.	Schofield Simms
The Art of the Theatre	GHEON, HENRI	Hill & Wang
Drama in the Primary School	GOODRIDGE, JANET	Heinemann Educ. Books
Spoken Poetry in the School	GULLAN, MARJORIE	Methuen
Choral Speech	GULLAN, MARJORIE	Methuen
The Drama Highway Books 1-7	HAMPDEN, JOHN	Dent
Improvisation	HODGSON, JOHN & RICHARDS, ERNEST	Methuen
The Theatre	LEACROFT, H. & R.	Methuen
The Story of the Theatre	MALE, DAVID	Black
Steps in Speech Training Books 1-5 with Teachers' Books	MC ALLISTER, ANNE H:	ULP
A Practical Guide to Drama in the Primary School	MORGAN, Elizabeth	Ward Lock
Let's Act Books 1-4 with Teachers' Book	NUTTALL, KENNETH	Longmans
Play Production for young People	NUTTALL, KENNETH	Faber
Directed Drama	PETHYBRIDGE, D. C.	ULP
Finger Play for Nursery Schools	ROSTRON, HILDA I.	Pitman
Child Drama	SLADE, PETER	ULP
Introduction to Child Drama	SLADE, PETER	ULP
Costumes for School Plays	SNOOK, BARBARA	Batsford
The Dramatic Experience	STYAN, J.	Cambridge
An Approach to Choral Speech	SWANN, MONA	Macmillan